

THE
HISTORY OF MUSIC
EMIL NAUMANN





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CHARLES SANTLEY.

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THE
HISTORY OF MUSIC

BY
EMIL NAUMANN

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STORY OF THE WORLD

BY JAMES H. HAYES

OF THE HISTORY OF THE WORLD

IN THE HISTORY OF THE WORLD

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OF THE HISTORY OF THE WORLD

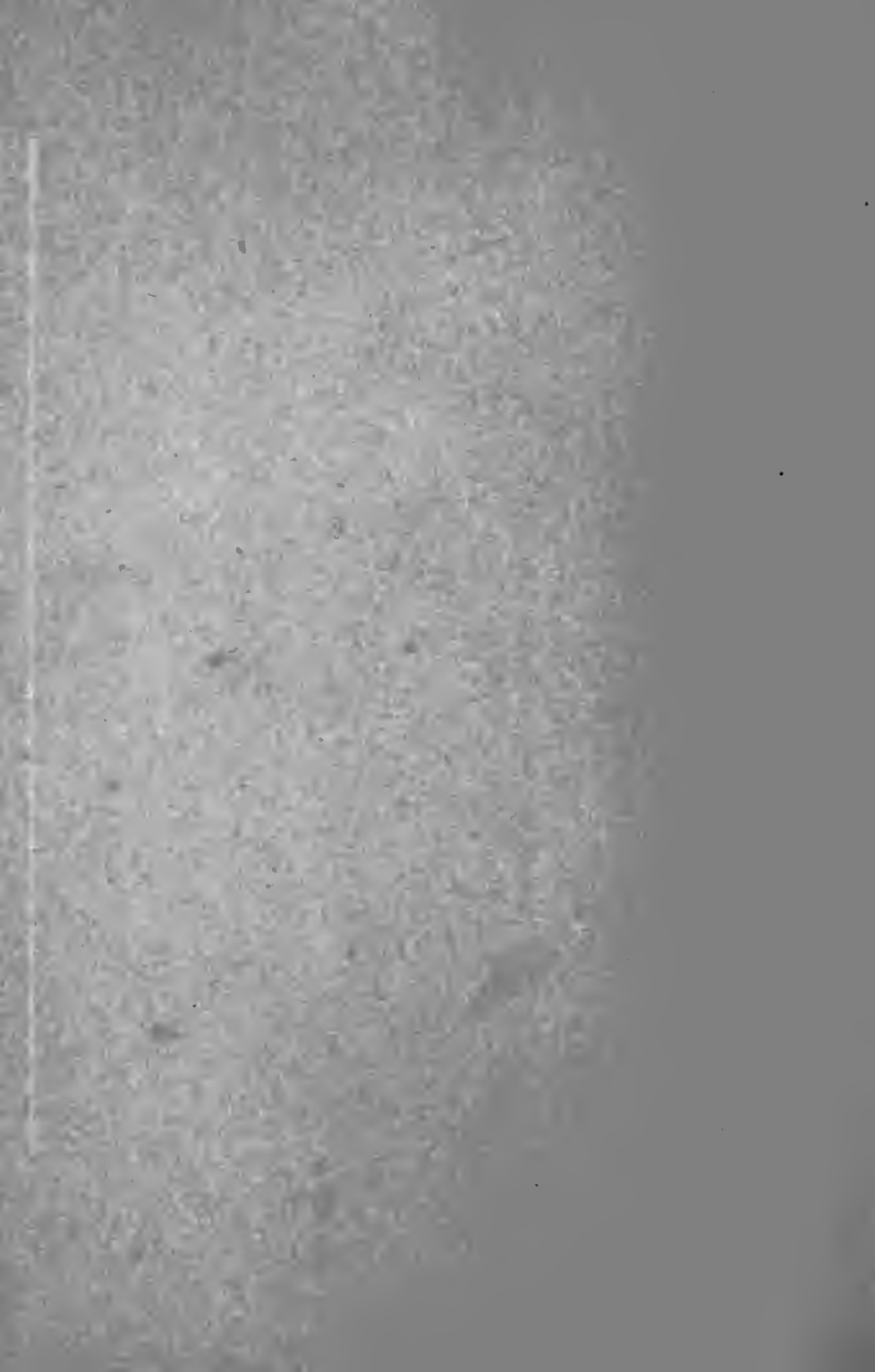
OF THE HISTORY OF THE WORLD

OF THE HISTORY OF THE WORLD



MADAME ALBANI.

From a photograph by Elliott & Fry.





SIR JULIUS BENEDICT

From a photograph by Van der Heyde



CONTENTS OF VOL. III.



Book III. (*continued*).

CHAPTER	PAGE
XVI.—LOTTI AND THE MASTERS OF THE CATHOLIC RESTORATION. . . .	537
XVII.—MUSIC IN ENGLAND IN THE MIDDLE AGES.	552
THE GRADUAL DECLINE OF MUSIC WITH THE ROMANCE NATIONS, AND ITS RISE WITH THE GERMANS	565
XVIII.—ALESSANDRO SCARLATTI AND THE NEAPOLITAN SCHOOL	569
XIX.—LULLY AND THE OLD FRENCH OPERA	590
XX.—THE GERMANS IN THE SCHOOL OF THE ITALIANS, AND THE PRECURSORS OF BACH	612
XXI.—OF MUSIC IN ENGLAND DURING THE REIGNS OF HENRY VIII., EDWARD VI., AND MARY	664
XXII.—OF ENGLISH MUSIC DURING THE REIGN OF QUEEN ELIZABETH . . .	675
XXIII.—SPREAD OF THE MUSICAL “ZOPF” OVER CENTRAL EUROPE . . .	690
XXIV.—MUSIC IN ENGLAND (1600-1660)	733
XXV.—OF MUSIC IN ENGLAND AFTER THE RESTORATION	746

LIST OF ILLUSTRATIONS IN VOL. III.

FIG.	PAGE
CHARLES SANTLEY <i>Portrait</i>	
MADAME ALBANI "	
SIR JULIUS BENEDICT "	
217. St. Mark's, Venice	544
Antonio Caldara, Fac-simile of a Mad- rigal by <i>To face</i>	545
218. Girolamo Frescobaldi	547
219. Organ Bellows and Blowers	549
220. Old English Dance Tune	554
221. Song on the Victory at Agincourt	557
222. Alessandro Scarlatti, Portrait of	573
223. "Crux fidelis," composed by King Juan of Portugal	579
224. Clavichord	584
225. The Virginal	585
226. One of the "Violons du Roy"	594
227. Lully, Portrait of	599
228. Rameau, Portrait of	608
229. Lute-Maker	624
230. A Group of Musicians	625
FIG.	
Fac-simile of the Title-Page to the "Syntagma Musicum," by Michael Prætorius <i>To face</i>	639
Stringed Instruments	641—643
Peasant Lyres, Keyed Violin, Straw Violin, Hunting Horns, Triangle, Musical Balls, Moorish Drums	645
Military Drums, Side Drums, Swiss Pipes, Anvil	647
Herr Heinrich Schütz (Sagittarius), Portrait of <i>To face</i>	651
Ancient Stringed Instruments	656
231. King Henry VIII., Portrait of	664
232. "Kyng Harry VIII.'s Pavyn"	665
233. "The Kyng's Maske"	666
234. "A Galyard"	667
Johann Adolph Hasse, Portrait of <i>To face</i>	711
Faustina Bordoni Hasse	713
235. Charles Henry Graun	715
236. Johann Gottlieb Naumann	718
237. Plan of the Dresden Orchestra	729



CHAPTER XVI.

LOTTI AND THE MASTERS OF THE CATHOLIC RESTORATION.

WHEN the Catholic world became shaken by the dissensions in its own Church and by the teachings of Luther, it saw that, if it were to retain its hold upon the people, it must set about reconciling contradictions and reforming abuses in its own creed. The result of this self-examination was the formation, during the century 1524—1624, of a number of religious orders, each striving to effect some improvement according to its own individual discernment. And a similar wave of thought swept over the world of Catholic art. Its votaries felt that the art they loved did not reach that state of excellence it should. Thus it is therefore that, but a few decades later, we see Catholic masters striving in all directions to attain something higher than that which had been produced up to the seventeenth century. But in the art-world, masters did not start with the assumption that all that the old Church had produced was great and good and beyond criticism, and that that which the Lutheran spirit had generated was deserving only of stricture. Of the religious bodies that grew up, we first mention the Theatines, who took upon themselves to educate and elevate those ecclesiastics that degraded the priesthood by their coarse vulgarity.*

* At the third sitting of the Council of Trent in 1562, it was resolved that a stricter Church discipline was required, and that the bishops should rigorously punish offenders, who hitherto committed offences with the impunity sanctioned by long non-interference.

Next, the Order of the Oratory, instituted by Philip de Neri, for the relief of strangers and destitute sick persons ; the Order of Mercy, whose members, both men and women, earnestly strove to alleviate the physical and mental suffering of the poorest classes ; and lastly, we note the popular addresses of St. Francis of Sales, Bishop of Aneccy in Savoy, who attempted the conversion of Catholic perverts by gentle persuasiveness, strengthening his hold upon the people by a zealous devotion to works of charity among the sick and needy. The Catholic hierarchy were fully conscious that only by a deeper and a more earnest interpretation of the spirit of the Word, and less attention to external ceremonial, could the Church establish a firm basis on which they might hope to found and perpetuate Catholic teachings. It was this same seriousness which penetrated the art-world. Less attention to form and a truer and more heartfelt interpretation of feelings were imperatively demanded, and we shall see anon how far the tone-masters of the Catholic Church succeeded in their new efforts.

In the Catholic art-world that deep earnest striving to purify and improve art seems to have actuated chiefly the painter and the musician. Indications of the influence of the Reformation reactionary spirit are plentiful. The creative genius of masters was unusually healthy, and we have not to ponder long over their works to observe the clearest evidence of that deep earnestness of purpose engendered by the prevailing seriousness of the time. Here and there we trace a similar seriousness among poets and sculptors, notably the plastic artist Ammanati, who flourished during the second half of the sixteenth century, but it never rises to that intensity which was evident in the tone-poet and painter. What was effected in the art-world when swayed by the controlling genius of the age might be most fittingly designated the art of the Catholic restoration, brought about by a reaction against the Protestant movement.

If it be asked, where was it that the first blossom and fruit of this new spirit in the tonal art bloomed and ripened, we reply Venice. Truly the elder Gabrieli, the Venetian contemporary of Luther, did not show any violent departure from old established rule in his writings, nor do the compositions of any of the masters that group themselves together round uncle and nephew bear any indication of Protestant influence. Andrea Gabrieli, like his brother-artist Palestrina, was too good a Catholic to be dominated in his Church writings by any heretical teachings. And as it

was with the immediate disciples of the old Venetian, so was it with those of the Roman master, who, it will be remembered, was also a contemporary of the Wittenberg monk. In the works of neither of these two schools are we able to trace any indication of that style of writing which fifty years later prevailed among the Venetian masters of the new school. Certainly neither the Venetians, nor indeed Italy generally, were conscious of the momentous issues at stake in the conflict of Luther with Rome. To devout Catholics like our two great musicians the stability or instability of the Church founded on the rock St. Peter was a question which never addressed itself to their minds. They regarded the defiance of Luther as no more than one of those frequent monkish outbursts to which they were accustomed, but which were always suppressed by the Papal authority, and their faith in the Church could not be shaken. And this heaven of faith is present in the compositions of both the masters: in Palestrina by transcendent tones which seem to us to reflect the mighty firmament of blue unclouded by doubt, and in Andrea Gabrieli by richly-coloured choruses.

The compositions of the masters of the new Venetian school, as we know, were the offspring of an entirely new mental influence. They are characterised by a more animated movement of the voice parts, accompanied by an increased emotional expressiveness. As one of the founders of this important school, we name Giovanni Legrenzi (1625—1690). Some of this master's motets, masses, and psalms are deserving of high praise. He seems also to have acquired fame as a dramatic instrumental writer, about twenty operas being placed to his credit. Added to this he is known to have increased the orchestra of Giovanni Gabrieli up to 34 instruments, made up of 19 Violins, 2 Violas, 3 *Viola da gamba*, 4 Theorboes, 2 Cornetti, 1 Fagotto, 3 Trombones. In this composition of the orchestra, with its predominance of the strings, we notice at once the influence of Monteverde. It has been asserted that the *viola da gamba* used by Legrenzi was the forerunner of the modern violoncello. We are not prepared to accept or deny this statement, but if it were so, there are many points of dissimilarity in construction between the two. As a rule the back of the *viola da gamba* was flat and not rounded; it also possessed six strings, whereas to-day we have but four; and it further differed in the shape of the sound *f*'s. About

the middle of the seventeenth century instruments were made even with seven strings (see the illustration at the beginning of the sixth book, *St. Cecilia* by Domenichino). When the Gamba possessed six strings, the two middle ones were tuned to the interval of a third, and the others to the interval of a fourth. If a 'cellist of to-day were to stumble upon one of these instruments in any of the European art museums, he would find it necessary to exercise himself much before he would be able to perform on it with ability. We would remark that, prior to the development of the modern violin by the great Cremonese, all stringed instruments played with the bow were without exception called *Viole*, and were distinguished from each other by the addition of "*da braccio*," "*da gamba*," "*da spala*," or "*viola alta*," "*viola di tenore*," "*viola bastarda*," "*viola d'amore*." The word "*violino*" originally implied a violin smaller than the *viola*, and "*violone*" a larger than the *viola*. Haydn often called the *violone* the "*contra bassa*." *Violoncello* was used originally as the diminutive of the *violone*, and meant a smaller bass instrument.

In Lotti (1667—1740), a pupil of Legrenzi, we now come to the first and perhaps the greatest of the masters of the new Venetian school. The son of a musician of note, it was not long before he himself acquired fame. The father of Lotti held the appointment of chapel-master at Hanover, whence he had been called from Venice, and it is probable that our master Lotti was born during his father's sojourn in the German city. His studies under Legrenzi began at a very early age. There he made the acquaintance of Caldara, one of his fellow-pupils, and one who afterwards rose to eminence. On leaving Legrenzi he modestly entered the musical world as a chorus-singer, from which he passed successively to second and first organist at St. Mark's, relinquishing the latter important office only for the highly-prized and much-coveted one of conducting chapel-master of that celebrated cathedral. In 1718 he was called to Dresden by the electoral Prince of Saxony, in honour of whose wedding he composed a festival opera entitled *Gli odi delusi dal sangue*. He had, prior to this, in 1705, written "*Duetti, Terzetti e Madrigali*" for the Emperor Joseph I. of Austria, and was rewarded by the princely gift of a golden chain. But it was neither in works of this kind, although containing many beauties, nor in his operas, that the genius of the master found a fitting theme for the expression of his grand and exalted tonal

thoughts. Biblical story had a charm for him superior to any other. His sacred compositions are impregnated with a majestic grandeur and deep pathos, which he had vainly endeavoured to infuse into opera. In his Church works he attained a breadth of passionate and dramatic tragic expression which certainly none of his predecessors had equalled, and perhaps, with rare exceptions, none up to the present day. The masses of Lotti are conceived and developed in a vein of serious earnestness that holds the hearer spell-bound. If we were asked to single out of these sublime compositions parts which perhaps more than others seem specially to breathe deep religious earnestness, we should select the "Miserere" and "Crucifixus." It might be said that our praise of Lotti is excessive, and the statement would be supported by pointing to the very little that is known of the master's works. We frankly admit that beyond the six, eight, and ten part "Crucifixus" the compositions of the great Venetian have not a very wide public, and even that the countless beauties of some of his "Misereres" and cognate writings, if not altogether unknown, are known only to a very limited circle of enthusiasts. To this we can but reply that the lack of knowledge is regrettable, and is but another illustration of "full many a flower is born to blush unseen." In his four-part Mass in F the purest euphony is to be found united to a most appropriate rendering of the text. The four-part "Benedictus Deus Israel" is also worthy of study; and we have, further, a "Miserere" in D minor, permeated with a mournful sadness and worked out in harmonies of a novel and effective character. A "Laudate pueri," written for three female voices, originally performed in Venice by the master's pupils of the Conservatoire "Degli Incurabili," a setting of Psalm cxii. for male voices, a motet, "Vere languores nostros," and a four-part "Sanctus Dominus," published separately, also deserve mention. In contrast to the compositions we have named, all of which were *a capella*, there is a second series of sacred works, principally masses, in which the voice either alternates with instruments or is accompanied by them throughout. In some of those compositions in which the voice alternates with the orchestra, we see before us the representative styles of two great epochs in Christian tonal art, one destined to give place to the other, meeting, as it were, to take a final leave of each other. Here we have the purest *a capella* choruses succeeded by choruses and solos with instrumental

accompaniment, in which are developed those broad ritornelles and stereotyped melodic turns, from which we date the beginning of that period known in musical Germany as the "zopf" or pigtail era, *i.e.*, a slavish adherence to cut-and-dried conventionality.* The characteristic of Lotti and his school is an animated movement of the parts, and successive thematic entries of the voices, each in a higher register than its predecessor, a proceeding that has an almost realistic effect of ascension. As an unapproached and unsurpassable model of this kind we again refer to the master's eight-part "Crucifixus." The influence exercised by this work is seen in the sacred writings of all his successors, not omitting the great Sebastian Bach. It is in the masses and grand sacred works of Lotti that we clearly trace that seriousness of purpose, that clinging to the old religion of art, and that earnest desire to make music the reflex of the heart's emotions, which were the counterpart, and indeed the outcome of that earnestness that swayed the clerical world, and generated those many religious orders whose one ruling thought was how best they could interpret the spirit of God's law and not the letter. It seems as if the great tone-master was anxious to show us that he wrote under the influence of a strong will that impelled him to combat the doubts that had arisen in the Church, and probably in his own heart, and that by writing tones born of the heart, and inspired by the grace of God, he might overthrow the reproach that his faith and his art were merely outward and visible symbols.

Besides those compositions which we have named already, Lotti wrote

* The *a capella* C minor "Crucifixus" for eight voices originally formed part of a "Credo," wherein it stood between two choruses, which were accompanied by a five-part string orchestra. The first of these two choruses, marked *Allegro assai*, has the following phrase for the orchestral basses:—



This and the "Resurrexit" which follows the "Crucifixus" bear the character of the Neapolitan "zopf" style which, during the first half of the eighteenth century, affected all Italy. It presents the most striking contrast to the pure and elevated style of the "Crucifixus." We also note another pure *a capella* "Crucifixus" for several voices, in a mass by Antonio Caldara, the fellow-pupil of Lotti, and a master of the new Venetian school. The manuscript of the "Credo" referred to is now in the possession of the King of Saxony. It is asserted by some to be an autograph of Lotti's, but we believe it to be an old copy made in Venice.

twelve *duetti da camera*, and several madrigals for four and five voices. The collection of "Duetti, Terzetti e Madrigali," dedicated to the Emperor Joseph, brought him sorrow and pain in a manner as regrettable as the authors are censurable. First, his compatriot and contemporary Bononcini, a man of inferior talent, produced Lotti's beautiful madrigal, "In una siepe ombrosa," in London, as a work of his own; and secondly, Marcello, a gifted pupil of Lotti, though never rising to such heights of genius as his master, published an anonymous pamphlet entitled "Lettera Familiare," in which he violently attacked the volume dedicated to the Austrian Emperor. Neither do the domestic relations of Lotti appear to have been of the happiest. He had allied himself to Santa Stella, the most celebrated dramatic singer of Bologna, who had also played the principal rôle in many of his operas. She was possessed of a large fortune, and had, prior to her marriage with Lotti, whose junior she was by many years, lived rather a free life. Her conduct during her wedded life embittered the master's existence, and caused him to retire deeper and deeper into his own mind. But in his old age one ray of sunshine came to gladden his heart. It was a commission from the Venetian Republic to write the festival music in celebration of the betrothal of the Doge with the sea, an honour which was conferred only on the greatest living master. For this ceremony he wrote the now famous madrigal "Spirito di Dio," or "Madrigale per il Bucintoro," so called from the ship on which it was sung for the first time. It is of a bright joyous character, and is perhaps the best State composition that has appeared from the whole of the State composers of the Venetian Republic.

Of the many pupils of Lotti we may name Marcello, Giuseppe Saratelli of Padua, the Church composer Pescetti, the sonatist and singer Domenico Alberti, and Galuppi, an excellent composer of opera buffa. Another important master of the new Venetian school was Caldara, the fellow-pupil of Lotti under Legrenzi. Caldara was born in 1678 at Venice, and died there 1763. Although his writings are not in the grand, impressive style of Lotti, yet he is worthy of mention for solidity of work and earnestness of purpose. He began his musical career—like many of his predecessors—as a simple chorus-singer in St. Mark's Church. In 1714 we find him chapel-master to the Duke of Mantua, and four years later chapel-master at Vienna, where he indoctrinated Emperor Charles VI. in the so-

called *galant* Venetian style. In 1736 his opera *Themistocles* was performed, and in 1738 he resigned his appointment in the royal household of Vienna to return to Venice, which he never afterwards



Fig. 217.—St. Mark's, Venice.

quitted. As a writer, Caldara was one of the most prolific. Besides sixty-nine operas and a great number of extremely beautiful madrigals, he is also known to have written a large number of oratorios: *The Conversion of King Clodric of France*, *The Triumph of Innocence*, *St. Francisca of Rome*, *The Revolt of Absalom*, *The Ascension of the Blessed Virgin*, &c. He further wrote innumerable works for the Church, of which

Vmo M

Poesia del

Sig. A. M.

Le il mal trav-ve-de

il

il bene il mal trav-ve-de il

Del:

Larghetto

bene il mal trav-ve-de grave:

ma il bene il mal trav-ve-

il mal trav-ve-de trav-ve:

il bene il mal trav-vede grave:

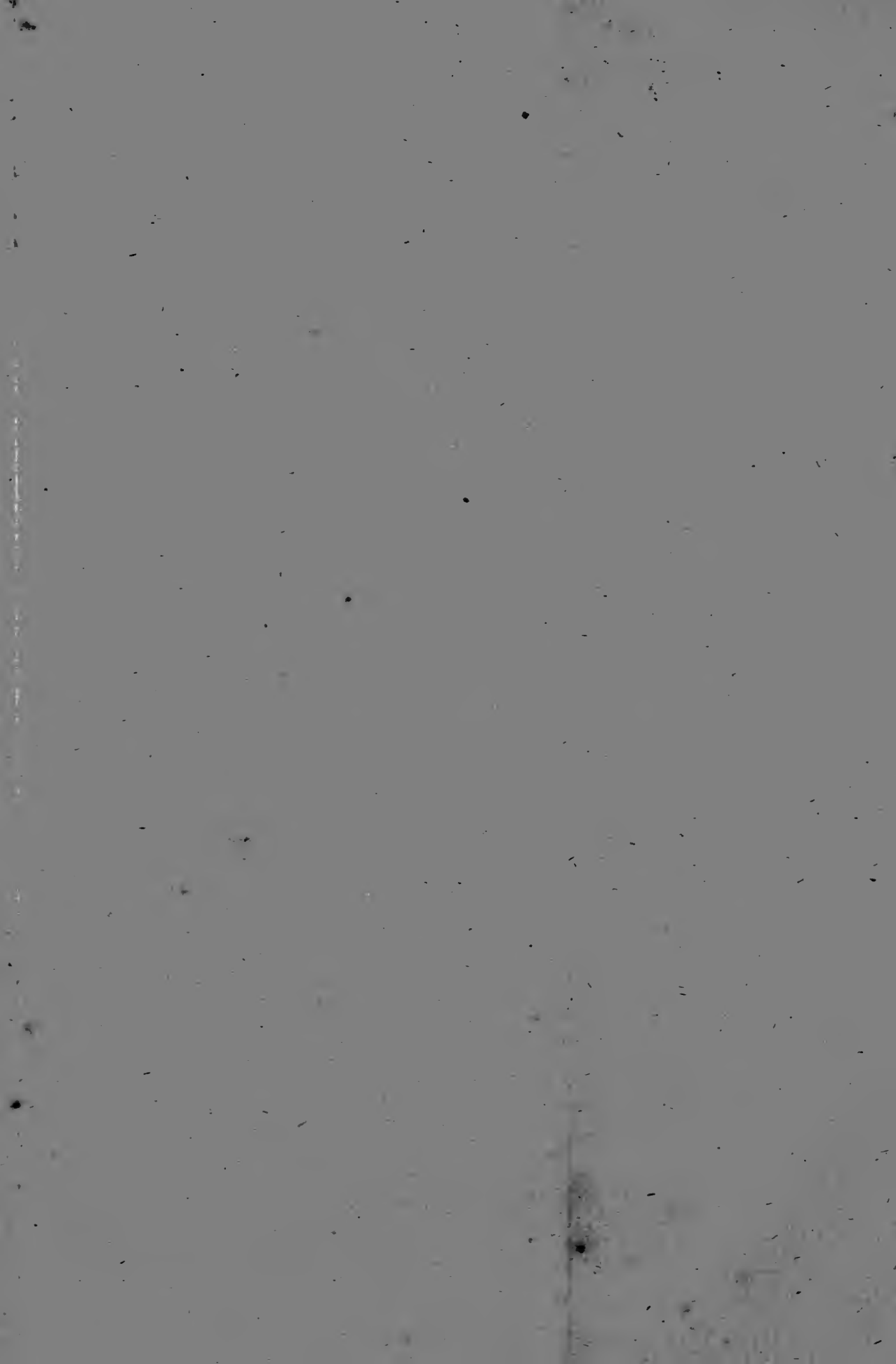
Vmo Madrigale a 4 Voci d'Antonio Caldara

Poesia del *Uomo*
Sig. A. M. Lucchini

Del' uom la vita è un sogno, e ad occhi aperti il bene e il mal trav-ve-de il
 Del' uom la vita è un sogno, e ad occhi aper- ti il bene e il mal trav-ve-de, il
 Del:

Larghetto.

bene e il mal trav-ve-de il bene e il mal, e ad occhi aperti il bene e il mal trav-ve-de rra-ve:
 mal, e il mal il bene e il mal trav-ve-de, e ad occhi aper- ti il bene e il mal rra-ve-
 l' uom la vita è un sogno, e ad occhi aperti il bene e il bene e il mal trav-ve-de trav-ve:
 Del' uom la vita è un sogno, e ad occhi aper- ti il bene e il mal trav-ve-de rra-ve:



a sixteen-part "Crucifixus," republished in 1840 by Teschner, is especially interesting. Caldara treated his quadrupled four-part choir like a vocal orchestra, blending his masses of tone-colour in a most masterly manner. His "Crucifixus" is strangely in contrast with that of Lotti, whose conception is impregnated with sorrow's darkest night, whilst Caldara's is the triumph of the Cross over sin and sorrow.

Following Caldara, we come to Tommaso Albinoni (1670—1742), a great violinist and composer for his instrument. He is credited with the composition of forty-two operas, all of which received a public performance. Antonio Vivaldi (1670—1743), like his contemporary, was also a great violinist, composer, and writer of operas. With Benedetto Marcello (1686—1739) we close the list of masters of the new Venetian school. In those days it was deemed a great honour to be a member of the musical profession. Marcello, himself a noble and one of the highest judicial functionaries of the Venetian Republic, was proud to be considered a professional musician, and always asserted his right to be regarded as such. He is celebrated as a composer of Psalms, fifty of which were published in full score at Venice, between 1724 and 1727, in eight large volumes. The accompaniments are written for clavicembalo or organ with a figured bass, or for obbligato stringed instruments, *e.g.*, one violoncello, or two violas, &c. The musical form in which these Psalms for one, two, three, or four voices is composed is that of a cantata. Short fugue and imitative phrases alternate with recitatives, cantilenas, arias and duets, all of a noble and dignified character. The beauty and grandeur of Marcello's Psalms have certainly not deteriorated with age. Amongst his greater works are the two oratorios, *The Enthroning of the Virgin* and *Judith*, and the cantatas *Psyche*, *Cassandra*, and *Timoteo*. He also wrote several sonatas and concertos for various instruments in the *galant* style, and a beautiful "Miserere," and a number of masses in the polyphonic style.

About the time that our tone-poets began to develop a more animated style of vocal part-writing and elaborate thematic working we observe progressive tendencies in the great Italian school of organists so similar in character that we incline to the belief that they all originated in the same cause. In itself it is a curious fact that nearly all the famed organists of Italy should have lived in the plain of Lombardy adjoining the Venetian Republic. We will enumerate a few of the most noted.

Ottavio Bariola, composer and publisher at Milan in 1594 of four volumes of "Capricci ovvero Canzoni" for the organ; Borghesi (1590), organist of the Church of La Scala at Milan; Giuseppe Guammi, second organist of St. Mark's, Venice, up to 1595; Grillo, Fillago, Berti, and Neri, successive organists at St. Mark's from 1619 to 1644; Girolamo Diruta, organist at the Venetian fishing town of Chioggia; and the Ferrarese Luzzaschi, considered by Claudio Merulo the greatest organist of his time; Fattorini, organist at Faenza, near Ravenna; Maschera of Cremona, noted for fugue imitations of the French canzone; Banchieri (1567—1634), organist at Bologna; and lastly, Alessandro and Francesco Milleville, at Ferrara—the latter of whom was the master of the great Girolamo Frescobaldi.

The geographical proximity of the home of the great Italian organists to Venice contributed largely to the speedy propagation of the same ideas among the organists of the plain and the tone-poets of the city, which at once explains the simultaneous growth of the same progressive tone elements among the two sets of masters. During the early part of the seventeenth century organ-playing underwent a change more radical perhaps than any that has occurred at any other period of its history. From the semi-vocal style of the two Gabrielis we have the immense step onward of Claudio Merulo to give to the organ a more *instrumental* character than it had hitherto enjoyed, and although his attempts were of the crudest, yet were they pregnant with future good. It was on the art of Claudio Merulo, with its demands for a fuller polyphony, that Bach and Händel based their grand style of organ composition. The deep earnestness and grand solemnity of expression which permeates the organ-writing of these sixteenth and seventeenth century masters, a seriousness which we have shown to pervade the vocal writings of Lotti and his disciples, has led us to class these north Italian organists with the masters of the younger Venetian school. The greatest of the above-named organists was the Ferrarese Frescobaldi. Receptive to a degree, he more than any other master successfully reproduced the teachings of his neighbouring countrymen, and proved himself as great a liberator in freeing instrumental music from the trammels of early traditions as Lotti, scarcely a generation later, showed himself in the field of sacred vocal music.

In the same manner that an impetus had been given to the art of violin-making by the special passages and figures written for that instrument,

and by the consequent increased skill of the performer, so the new style of writing for the organ which grew up in the north of Italy during the second half of the sixteenth century led to improvements in the structure and mechanism of that instrument. Among great organ-builders the first name that arrests our attention is that of the German Bernhard, who also obtained repute as an organist in Venice in 1470. In his time the keys of the organ were of such enormous dimensions that they had to be struck either with the whole hand, the clenched fist, or the elbow. These he transferred to the feet (the first pedal keys), though even then greatly reducing their extent, and supplied the fingers with keys proportioned to their size and adapted to their strength. The keys



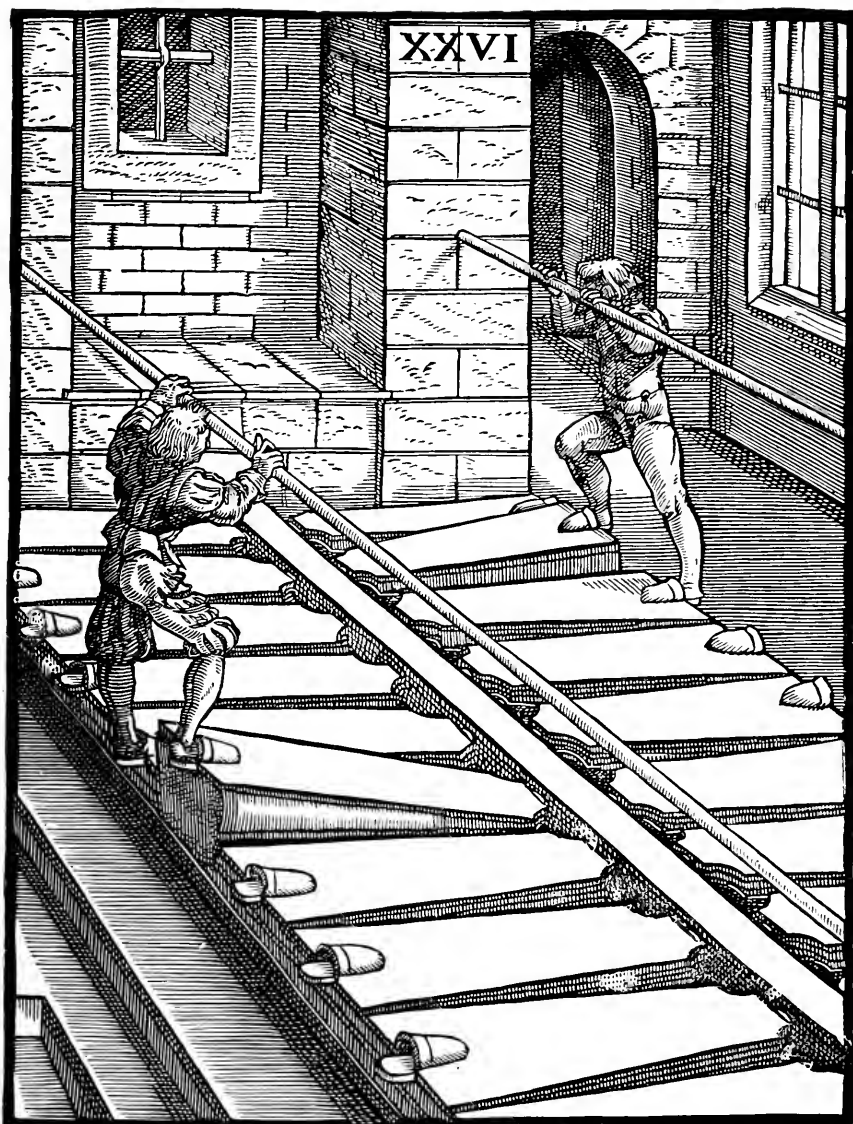
Fig. 218.—Girolamo Frescobaldi.

of the old organs were each of the surprising superficial dimensions of one and a half yards square. The performer could therefore only strike one at the time. Harmonic combinations were impossible. But with the growth of polyphony an instrument was demanded that should be capable of rendering grand tonal combinations; and from the end of the fifteenth century

improvements began which have resulted in making the organ perhaps the greatest and grandest of modern solo instruments, capable of meeting all the requirements of the polyphonic art. It is surprising that even as late as the middle of the sixteenth century, organs were still built with much the same old unsuitable keys as those of the old instrument. The bellows, too, proportionate to the size of the keys, were inconceivably large, and, what will be deemed strange, they were made still larger, from the time of Bernhard until 1587—about the time of Frescobaldi's birth—to obtain, it was said, a more perfect and continuous stream of sound. From the "Syntagma" of Prætorius (vol. ii.), published 1619, we print an illustration of these enormous bellows as they existed in certain places in Germany during the lifetime of that writer, showing also the manner in which they were put into motion. The bellows-room is stated by Prætorius to have been erected as early as 1325 in the cathedral at Halberstadt, and to have remained unchanged up to 1619 A.D. In this room were set up twenty bellows, each of the size of an ordinary smith's bellows, and requiring ten men to put them into motion. To the end of each bellows was affixed a wooden shoe, into which the treader inserted one foot, and thus worked two bellows alternately.* The mechanism of the organ was not sufficiently perfected until the end of the sixteenth or beginning of the seventeenth century (after the invention of the wind-chest, bellows, couplers, and tell-tale) to admit of the virtuoso performances of a Frescobaldi.

Girolamo Frescobaldi was born in 1587 or 1588, at Ferrara. When young he left his native country, where many skilful organists lived, and travelled to Belgium, there to study organ-playing. This circumstance has for some time puzzled commentators, but we think the correct solution is that offered by Ambros, who is of opinion that François Milleville, the master of Frescobaldi, either found traces of Netherlandish doctrines in Venice, or introduced them there, and that he indoctrinated his pupil with these, thus filling the youthful expert with the desire to continue his studies under those who had been the masters of his countrymen. In 1608 Frescobaldi returned to Italy, and took up his residence in Milan. In 1615 he was appointed organist of St. Peter's, at Rome. At

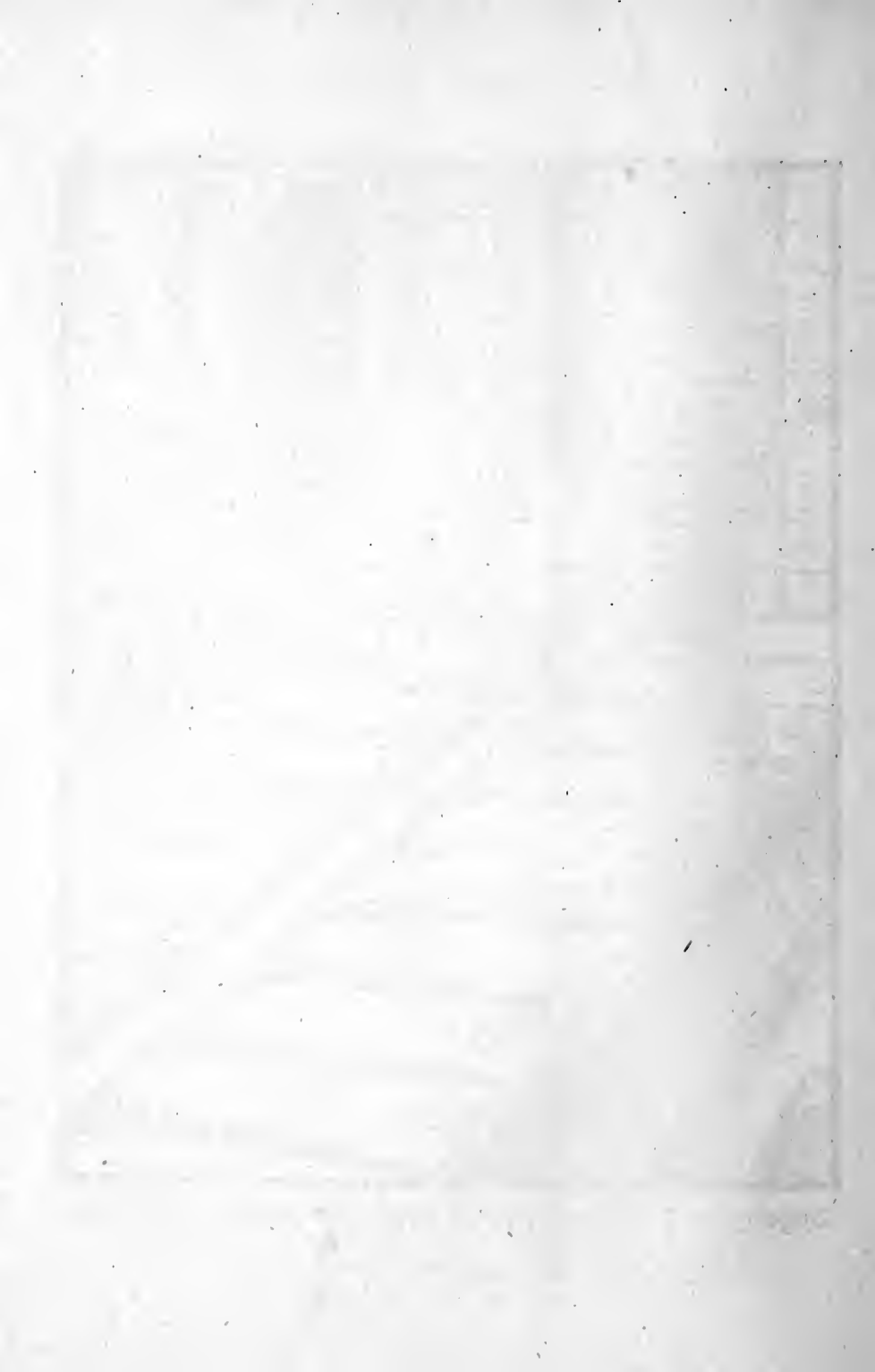
* The old chronicler Wolstan, a Saxon monk, states in reference to an organ erected in 951, at Winchester, that it had fourteen bellows requiring the large number of seventy treaders.



Blasbälge und Calcanten, so zu der zeit bey derselben Orgel gebrante worden.

Fig. 219.—Organ-Bellows and Blowers.

(Given by Prætorius, Table XXVI., in his "*Syntagma Musicum*.")



an early age he seems to have acquired great renown as a performer, for when but twenty-seven years old it is said that at one recital which he gave in the cathedral about 30,000 persons were present. We do not know in what year the master died, but the last reference we have to him is that made by Della Valle in 1640.

The chromatic scales and dissonances employed by the masters of the old Venetian school were oftentimes undigested, and, as a rule, were harsh in sound, but employed by Frescobaldi they conduced to clever part-writing full of deep and earnest expressiveness. The old Greek enharmonic system which the musical Renaissance sought to resuscitate was rejected by him as worthless. Other musicians prostrated themselves before Greek theory and zealously strove to revivify its complicated and unpractical enharmonic scale; but Frescobaldi, with the keen perception of a genius, saw its utter futility, and at once discarded it. His gift of harmony was great. In his compositions for the organ his harmonies are both novel and daring, and we admire and praise their effectiveness. He was a master of ancient as well as modern tonal contrivances. In some of his Church compositions, when contrapuntally treating a Gregorian melody, he cleverly employed the old Church modes; whilst in his *Ricercatas* and *Canzonas* he depended solely upon the modern system of scales. The double counterpoint, too, of the old French school, which, with the exception of its partial use by Orlando di Lasso, who was fully cognisant of its worth, had fallen into disuse, was cleverly revived by him in many of his organ pieces, the third, fifth, and tenth being more frequently used than the inversion at the octave. To Frescobaldi, more than to any other Italian organist, is due the praise of freeing the organ from its subserviency to vocal music. By a skilful employment of the instrumental fugue in his *Ricercatas*, instead of the hitherto vocal canon, he unquestionably prepared the way for Lotti, Scarlatti—yes, even Bach and Händel. Several of these *Ricercatas* are to be found in a collection of organ compositions published by Frescobaldi at Rome and Venice under the fanciful title of "*Fiori Musicali*," or "*Musical Flowers*."

Finally we note the appearance in the north of Italy about this same period of a number of compositions for stringed instruments not unlike the *a capella* works of the younger Venetians. In them we find the same striving to infuse into the tonal art an intensity of

expression, the pointing and elaboration of a subject, and a more connected weaving of the parts, to all which we drew attention as characteristic of the works of the new Venetian school. The Chaconne of Antonio Vitali is perhaps the best selection we could make as exhibiting these distinctive features. To this we might add the variations of Arcangelo Corelli, entitled "Les Folies d'Espagne," and some pieces by Locatelli and Francesco Veracini. Similar characteristics to those in the Ricercatas and Toccatas for the organ we also find in the Capriccio and Chaconne variations for strings. The principal motive in these forms is the reproduction of the subject under various conceptions, each more passionately and logically developed. In this respect they should be properly classed with the *Variations sérieuses*. The upgrowth of such a number of new forms, both *a capella* and instrumental, among the younger Venetian masters of northern Italy, points to the influence of the Renaissance and the consequent mental stimulus given, not only on the tonal art, but also on religion and politics. In the south of Italy, about this time, music, as we shall see, was the reflex of quiet, cheerful contentment. There is none of that restless striving after the unknown so characteristic of the writings of the north Italian masters. But though it had a very worthy beginning, its very tranquillity was its downfall. It soon showed signs of a shallowness that prepared its falling away into the *Zopf* or pig-tail mannerism of the Neapolitans. The serious attempts of the northern Italians to keep the tonal art on a level with its high mission ultimately led, in their reactionary influence upon Germany, to the greatest successes and noblest results of music.

CHAPTER XVII.

MUSIC IN ENGLAND FROM THE NORMAN CONQUEST TO THE TUDORS.

In England the art of music in the Middle Ages did not run a course completely parallel to its course in other countries. There was evidently, it will be remembered, a knowledge of melody and harmony amongst the English people in the thirteenth century, as is proved by the existence of

such an elaborate and at the same time melodious composition as "Sumer is icumen in." But it is much to be regretted that so very little of the popular music of that and the following century has been preserved. The monks, indeed, studiously cultivated the plain song of the Church, and doubtless they occasionally ventured upon original settings in harmony, founded on that plain song. But it is certain that nearly all the music which may have been stored up in the monasteries was destroyed and lost at the time of their dissolution. Possibly, however, this loss is not really so great as it might at first sight appear, for the old ecclesiastical music was naturally opposed to progressive development; it was essentially unharmonic, moreover, and although doubtless often harmonised, yet the harmony could not but suffer from the peculiarities of the Gregorian modes in which all Church melodies were written. The popular music of the outer world, on the other hand, was bound by no such fetters, and the greater part of it was apparently composed in the same major and minor modes which are still in use amongst us.

It is, then, to secular rather than to sacred art that we must look, when we wish to note the advances which were made towards perfection in the days before the Reformation. And it is in the popular ballad, handed down by tradition, or in the old dance tune formed upon still older songs, that the folk-music of our ancestors was mainly preserved. At the same time it should be borne in mind that scholastic music was cultivated by the learned monks according to the traditions of Boethius and the improvements made thereon by successive theoretical writers, of whom mention shall be made presently. Moreover, at Oxford and Cambridge, music was recognised in the Middle Ages as an important element in education. All learned arts and sciences were in those days comprised under two heads—the *Trivium* and the *Quadrivium*: the former comprehended grammar, rhetoric, and logic; while the latter consisted of music, arithmetic, geometry, and astronomy.

As was shown in a former chapter, King Alfred is said (according to the annals of the Church of Winchester, and other testimony) to have founded a Prælectorship of Music at Oxford, about the year 866. Friar John, of St. David's, was the first who filled the chair of music. It is very uncertain at what period academical degrees in this faculty were first conferred, but it is certain that in 1463, Henry Habingdon took the degree

of Bachelor of Music at Cambridge, and about the same time Thomas Saintwix, Doctor of Music, was made Provost of King's College in that university. To show that secular music was greatly in advance of that for the Church in the twelfth and thirteenth centuries, it will not be amiss to give a specimen printed in John Stafford Smith's "*Musica Antiqua*," of a dance tune, taken from an ancient manuscript now in the Bodleian Library, the notation of which is of the same period as that of "*Sumer is icumen in*," *i.e.*, about 1250. The bass is a modern addition.

No. 220.

OLD ENGLISH DANCE TUNE.





On this very curious specimen Dr. Crotch observes: "The abundance of *apoggiaturas* in so ancient a melody, and the number of bars in the phrases, four in one and five in another, nine in each part, are its most striking peculiarities. It is formed on an excellent design, similar to that of several fine airs of different nations. It consists of three parts, resembling each other excepting in the commencement of their phrases, in which they tower above each other with increasing energy; and is altogether a curious and very favourable specimen of the state of music at this very early period."

It is also a fact worthy of remark that this piece, like "*Sumer is icumen in*," is in the key of F major, and not in any of the Church modes, and is in strict conformity with the rules of modern music in its closes, which are uniformly composed of a leading-note rising to its proper resolution. This goes a long way towards proving that our modern tonality was natural and spontaneous among our ancestors, although strictly excluded from the music of the Church, and ignored by all the theoretical writers on harmony for three centuries after that date.

The old Saxon glee-men were gradually merged in the minstrels of the Norman period, and great privileges were frequently accorded to the latter, proving how very popular such music was among men of every rank of life. At the same time it is plain that these strolling musicians sometimes so conducted themselves, either by indulging in personalities, or by espousing the cause of dangerous politics, or by general habits of extortion, as to bring down upon them special legislative enactments and forcible

repression. The same may be said of the Welsh bards, who were a great power in Wales, and who occasionally made use of their influence to inflame the people against their rulers. Indeed, the common idea has been that in consequence of this the Welsh bards were exterminated by Edward I. But this probably is unfounded in fact. Sharon Turner truly says: "That Edward ordered a massacre of the Welsh bards seems rather a vindictive tradition of an irritated nation than an historical fact. The destruction of the independent sovereignties of Wales abolished the patronage of the bards, and in the cessation of internal warfare and of external ravages they lost their favourite subjects and most familiar imagery. They declined because they were no longer encouraged." Edward I. was, in truth, a great patron of minstrels and harpers. It is said that his life was saved by his harper in the Holy Land in 1271. In 1306, again, when he held a great *court plénière* on the occasion of his conferring the honour of knight-hood on his son Edward and many others, the money spent on the great concourse of minstrels amounted to about £200, which would be equal to about £3,000 of our money. And this is only a sample of the lavish expenditure on minstrelsy which prevailed in those days.

In Chappell's admirable "Popular Music of the Olden Time," from which most of the foregoing facts are taken, and which should be studied carefully by all who desire to follow the history of music in England minutely, so many anecdotes and curious pieces of information about minstrels are given, that it is difficult to select the most striking. Amongst other matters he says: "On the capital of a column in Beverley Minster is the inscription 'Thys pillor made the meynstyrles.' Five men are thereon represented, four in short coats reaching to the knee, and one with an overcoat, all having chains around their necks and tolerably large purses. The building is assigned to the reign of Henry VI. (1422—1460), when minstrelsy had greatly declined, and it cannot, therefore, be considered as representing minstrels in the height of their prosperity. They are probably only instrumental performers (with the exception, perhaps, of the lute-player); but as one holds a pipe and tabor, used only for rustic dances, another a crowd, or treble viol, a third what appears to be a bass flute, and a fourth either a treble flute, or perhaps that kind of hautboy called a wayght, or wait, and there is no harper among them, I do not suppose any to have been of that class called minstrels of honour, who rode on horseback with

their servants to attend them, and who could enter freely into a king's palace." And a little further on (page 32, vol. i.) he says: "No poets of any country make such frequent and enthusiastic mention of minstrelsy as the English. There is scarcely an old poem but abounds with the praises of music." And he proceeds to give numerous quotations in proof of this, from Chaucer and other poets.

In the statutes of New College, Oxford,* drawn up by the founder, William of Wykeham, in 1380, the scholars are ordered to amuse themselves by singing in the hall after dinner, on festival days; and doubtless this greatly tended to the advancement of music, and specially of part-singing, at the university. At the coronation of Henry V. in Westminster Hall, in 1413, we read that "the number of harpers was exceedingly great;" and that "the sweet strings of their harps soothed the souls of the guests by their soft melody." There is extant in the Pepysian Collection at Cambridge a song composed on the victory at Agincourt in 1415, which is given by Burney in his "History of Music," vol. ii., and also by J. Stafford Smith, in his "Collection of English Songs," published in 1779. Chappell only gives the melody of a part of this song with new harmonies.

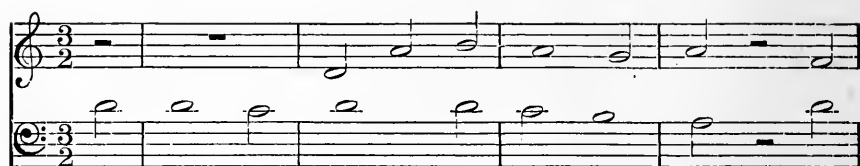
A SONG ON THE VICTORY AT AGINCOURT (1415).

No. 221.

De - o gra - ti - as..... An - gli - - - -

- a red - de pro vic - - to - ri - a.

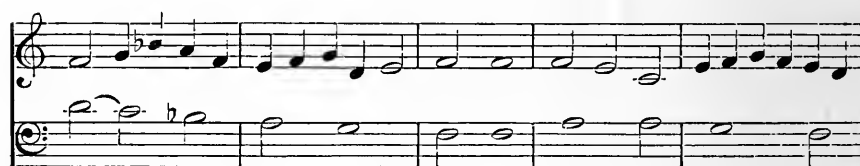
* Extract from the Statutes of New College, Oxford.—"R. 18. *De morâ non faciendâ in aulâ post prandium et cœnam.*—Statuimus ordinamus et volumus, ut singulis dicetur post prandium et cœnam, seniores singuli ad studia sua vel loca alia se conferant, nec juniores alios ibidem moram facere ulterius permittant nisi in festis principalibus et festis majoribus duplicibus, et nisi quando disputationes aut alia negotia ardua collegium tangentia immediate post in aulâ debeant perstratari, aut nisi quando ob Dei reverentiam ac suæ matris, vel alterius Sancti cujuscunque, tempore hyemali ignis in aulâ sociis ministratur; tunc scholaribus et sociis post tempus prandii aut cœnæ liceat gratiâ recreationis in aulâ in cantilenis et aliis solatiis honestis moram facere condecensem, et poemata, regnorum chronicas, et mundi hujus mirabilia, ac cætera quæ statum clericalem condecorant, serius pertractare."



Owre Kynges went forth to Nor - man - dy, With



grace and myght of Chy - val - ry; The God for



hym wrought marv - 'lus - ly, Where - fore Eng - londe may

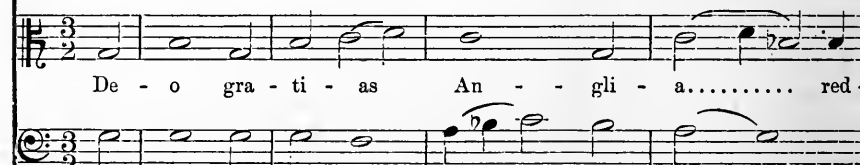


calle, and cry: De - o..... gra - - ti - as.

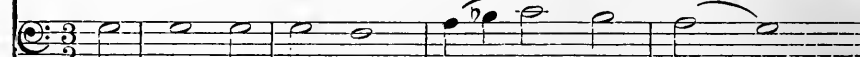
CHORUS.



De - o gra - ti - as An - - gli - a.....



De - o gra - ti - as An - - gli - a..... red -



De - o gra - ti - as An - - gli - a.....



The principal features of this song are—First, that it is written in the Dorian or first authentic mode; from which one may conclude that it was composed by an ecclesiastic, or under ecclesiastical influences. Second, that the melody is tolerably regular, though the harmony is far from good. It may be taken as a fair sample of the music of the period.

Minstrelsy flourished more or less from the Norman Conquest to the Reformation, but under somewhat varying conditions. Mr. Chappell rightly remarks: "The invention of printing, coupled with the increased cultivation of poetry and music by men of genius and learning, accelerated the downfall of the minstrels. They could not long withstand the superior standard of excellence in the sister arts, on the one hand, and the competition of the ballad singer (who sang without asking remuneration, and sold his songs for a penny) on the other. In little more than fifty years from this time they seem to have fallen into utter contempt." But although minstrelsy declined, other forms of music flourished more and more as time went on, and the whole taste of the country was being gradually educated and matured for that Augustan period of English musical art which was one of the principal glories of Queen Elizabeth's reign.

In Mr. Chappell's book, to which reference has been made, there is ample proof of the proficiency of our ancestors in the composition of ballads and songs. Of their Church music we have hardly any remains till the days of the Tudors, when we find the names of several eminent ecclesiastical musicians recorded, such as John Taverner, Dr. Fayrfax, John Sheppard, and Hugh Aston. Others who were nearly contemporaneous with these survived the Reformation, and must therefore be considered in

another chapter. On the whole it may be said that Church music before the reign of Henry VIII. would appear to have been far behind secular music, and inferior to what was composed then in other countries.

England, however, during the period we have been considering, was prolific in clever and learned theoretical writers on music, some of whom deserve to be mentioned. Not to insist too strongly on the English nationality of the clever didactical writer John Cotton, whom Gerbertus conjectures to be the same as Johannes Scholasticus, a monk of Treves, who lived about 1050, it may fairly be urged that the two ideas are reconcilable, inasmuch as many Englishmen entered foreign monasteries, and the name of John Cotton is purely English, as every one must admit. But putting John Cotton on one side as doubtful, there still remain several well-known early theorists concerning whose English nationality there can be no uncertainty at all. The earliest is Walter Odyngton, who was probably born somewhere between 1180 and 1190. He was a monk of Evesham, and was elected Archbishop of Canterbury in 1228, but the Pope disallowed the appointment. He is supposed to have lived till about the year 1250. In the library of Christ's College, Cambridge, there is the only known copy of his treatise, "*De speculatione musicæ*," the only work of his which has come down to us. This is a very valuable book, because it gives a vivid and correct notion of the state of the art of music at the time it was written. It has been printed and edited by De Coussemaker in the first volume of his admirable "*Collection of Ancient Musical Treatises*," and is worth studying on account of the variety of topics it embraces. It is divided into six parts. The first and third contain remarks on the scale and the proportions of intervals; they also give the ratios of the length of stretched strings, and of organ-pipes; and also of bells, being the earliest known work which treats of this last subject. The second part is about consonances, and the harmonic relations of intervals. The fourth speaks of Latin prosody. The fifth is devoted to the notation of the ecclesiastical plain song. The sixth part treats of mensurable music after the system of Franco, and also of harmony, such as was taught in the thirteenth century; it contains examples which will repay perusal. Walter Odyngton is known to have written treatises on astronomy, and other scientific subjects; but they have not come down to us. However, there can be no doubt that he was one of the most learned and versatile

writers of his period. Stevens, the translator and continuator of Dugdale's "Monasticon," speaks of Odyngton as "a man of facetious wit, 'who, applying himself to literature, lest he should sink under the labour of the day, the watching at night, and the continual observance of regular discipline, used at spare hours to divert himself with the decent and recommendable diversion of music, to render himself the more cheerful for other duties. Whether at length this drew him from other studies, I know not, but there appears no other work of his than a piece entitled 'Of the Speculation of Music.' He flourished about 1240."

Another English writer on music who deserves mention is Simon Tunstede. He was born at Norwich about the year 1310, or perhaps somewhat earlier, and became a Franciscan monk, a Doctor of Divinity, and ultimately head of his order. In music he was greatly skilled. His death is said to have occurred in 1369. There are two treatises on music by this author in the Bodleian Library at Oxford. The title of the former is "*De Musicâ continuâ et discretâ cum diagrammatibus, per Simonem Tunstede, ann. Dom. 1351.*" The latter is entitled "*De quatuor principalibus in quibus totius musicæ radices consistunt.*" This latter treatise has been edited and printed by De Coussemaker, and is, as he truly observes, of great value as forming a link uniting the musical systems of the thirteenth and fourteenth centuries.

The next worthy who comes before us is Robert De Handlo, an English writer on music of the fourteenth century. Of his life nothing is known, except that in the year 1326 he wrote a treatise entitled "*Regulæ cum Maximis magistri Franconis, cum additionibus aliorum musicorum, compilatæ à Roberto de Handlo.*" The original manuscript of this valuable work was destroyed by fire, but luckily a copy of it was made by Dr. Pepusch, which is now in the British Museum. It has recently been published by De Coussemaker in the first volume of his admirable collection, "*Scriptorum de Musicâ mediæ ævi novam seriem, à Gerbertinâ alteram collegit nuncque primum edidit E. de Coussemaker*" (Paris, 1864). It is divided into eighteen chapters, principally treating of musical notation, on the system of Franco of Paris (not Franco of Cologne, as Fétis asserts), and also mentioning the names of Petrus le Visor, Johannes de Garlandiâ, and other writers. It is referred to by Thomas Morley in his "*Plain and Easy Introduction to Practical Music,*" published in 1597, and was evidently regarded

as a standard text-book for several centuries. Morley also refers to a treatise on music by Lionel Power, which appears to have been written about the middle of the fourteenth century. Sir John Hawkins speaks of this treatise as though he had seen it, but is uncertain whether it exists at present. Of Power nothing whatever is known. One feature of interest in his treatise is the fact that it is written in English of the Chaucer period, and not in Latin as all the other treatises were.

We now come to Ælred Theinred, whom Fétis wrongly names David Theinred, and who is cited by Moreri as Thinred. Of the life of this learned musician nothing whatever is known, but he seems to have been a Benedictine monk, and precentor of his monastery at Dover. In 1371 he wrote a treatise on music which is now in the Bodleian Library, and which is entitled "*De legitimis ordinibus Pentachordorum et Tetrachordorum.*" It is an interesting and tolerably exhaustive dissertation on tones, keys, and intervals.

The next English theorist who comes before us, and who was also celebrated in his day as a composer, is John Dunstable, who was born about the year 1400, and died in 1458. He is quoted or referred to by many of the greatest writers on music in the succeeding century as a very great authority. Tinctoris especially mentions his improvements and discoveries in the following terms : * "*The source and origin of this new [form of musical] art, if I may so speak, is to be found among the English, of whom the chief musician was Dunstable, with whom Dufay and Binchois were contemporaries in France.*" Gafforius, Morley, and Ravenscroft attribute to Dunstable a treatise on mensurable music, which has apparently been lost; but so many extracts from his didactical works occur in subsequent treatises, and so many references exist to his compositions, that no doubt can remain as to his excellence as a musician, nor as to the many admirable improvements he inaugurated. He shares with Dufay and Binchois the merit of having got rid of the gross successions of fifths and octaves which abounded in the crude harmonies of the thirteenth and fourteenth centuries, as well as of simplifying the movements of the voice-parts, and imparting to the general effect of the music a vigour and a smoothness which did not exist before. In short, Dunstable may fairly

* "*Cujus, ut ita dicam, novæ artis fons et origo apud Anglicos, quorum caput Dunstable exstitit, fuisse exhibetur, et huic contemporanei fuerunt in Galliâ Dufai et Binchois.*"

be regarded as one of the greatest benefactors to musical art. Dunstable was buried in St. Stephen's Church, Walbrook, and his epitaph is recorded by Weaver, in his "Funeral Monuments" (fol. Lond. 1631), p. 577, and although not a very fine specimen of Latinity, we give it in a footnote on account of its curiosity.*

The next name which comes before us is that of John Hamboys, or Hanboys, who is remarkable as being the first known recipient of the degree of Doctor of Music. The exact dates of his birth and death are unknown, but Holinshed mentions him as having flourished in the reign of Edward IV., while Pits and Bale speak of him under the year 1470; and it is probable that this was near the close of his life. Bishop Tanner credits him with the authorship of a work called "Summum artis Musicæ," which begins with the words "Quemadmodum inter triticum;" but Burney and others have shown that this treatise is really by Tunstede, who wrote nearly a century earlier. There exists, however, another treatise of which John Hamboys is the undoubted author, called "Musica Magistri Franconis cum additionibus et opinionibus diversorum." It ends with these words, "Explicit summa Magistri Johannis Hamboys, Doctoris Musicæ reverendi, super musicam continuam et discretam." De Coussemaker has printed this treatise in the first volume of his "Collection of Treatises," to which we have already referred.

There is only one more writer on music of whom mention need be made in this chapter, and that is John Hothby (or, as his name is written in Latin, Ottebi, or Hothbus), who is usually regarded as a musician of the fourteenth century. De Coussemaker, however, has shown that he undoubtedly lived a century later, inasmuch as in one of his works he mentions many fifteenth century composers as his contemporaries; and moreover, in a manuscript copy of a work by De Muris, the scribe mentions having copied it for Hothby in 1471, and launches into praises of his master. De Coussemaker

* "Musicus hic Michalus alter; novus et Ptholomeus,
Junior ac Atlas supportans robore caelos,
Pausat sub cinere; melior vir de muliere
Nunquàm natus erat; viciï quia labe carebat:
Et virtutis opes possedit unicus omnes.
Cur exoptetur, sic optandoque precetur
Perpetuis annis celebretur fama Johannis
Dunstapil; in pace requiescat, et hic sine fine."

also quotes some very laudatory verses about Hothby, which occur in the same manuscript. Hothby appears to have been a Carmelite monk, and a Doctor both of Theology and Music. He lived long at a monastery at Ferrara, and after visiting Spain, Germany, and France, finally settled himself at Florence about the year 1440. The exact date of his death is unknown, but may be conjectured to be somewhere about 1480. He wrote several admirable treatises on music, of which De Coussemaker has printed two.

Music in England underwent so great a change during the reigns of the Tudors, that it will perhaps be better to reserve the history of that period for another chapter. But it will be seen that even in the less known time which we have been briefly describing, England was by no means devoid of musical celebrities, and did not at all merit the contemptuous silence with which its music has been too frequently passed over by foreign writers, and also, alas! by our own musical historian Dr. Burney. Moreover it is plain, from the researches of Mr. Chappell and others, that in England there had been, from the earliest times of which we possess any record, a *true national style* of secular music, quite distinct from that of any foreign nation. With this remark we will close this important chapter, and will resume the history of English music in a chapter devoted to the great Madrigalian Epoch in this country.

F. A. G. O.



THE GRADUAL DECLINE OF MUSIC WITH THE ROMANCE NATIONS, AND ITS RISE WITH THE GERMANS.



THE first half of the great musical epoch of which we have last treated, and which might fitly be termed the period of the musical Renaissance, excites our enthusiasm, and inspires us with admiration for its great masters and their works, the second half shows a decline in style, in realistic expression and in purity of form. Should we ask what led to this decay, we find ourselves confronted with a natural law. As in the visible world so is it in the mental world; the bloom follows the germ to be developed into fruit and finally to decay. The highly-gifted people of Italy, the most closely associated with the revived classicality of the fourteenth century, show themselves by origin and history the most receptive of nations, being at the same time those who, through their impressionable, passionate nature, evolved the grand schools of Venice, Rome, and Florence. And chief among the Italians swayed by the study of the antique stand the Tuscans. This influence is more apparent in their dramatic than in their Church music. Certainly the great master Palestrina cannot be said to have stood in immediate relation to the Renaissance, yet his works bear evident traces of its influence. In the smoothness and clearness of his melodic outline, and in the gentle toning down of all crudities and contrasts, we see that refinement which could only have arisen through the culture of the Renaissance. Further, the enchanting euphony that pervades the Roman works is identical with the

harmonic beauty of form in their plastic art. His freeing the voice from the meshes of Netherland counterpoint is also to be attributed to the Renaissance. To a certain extent these remarks apply to the whole of the masters of the old Venetian school, the richness of their tonal colouring in those grand double choral compositions seeming to reflect that joyous conception of life engendered by the classical revival, so well expressed in the oft-quoted phrase of Hutten, a German poet of the sixteenth century, "What joy it is to live in such an age."

But the outburst of musical art during the early part of the fifteenth century was not entirely owing to the influence of the reanimated plastic art brought about by the revival of the antique. In part it was due, as we have seen, to the Reformation and its reactionary effect on Italy. What had been achieved in the tonal art up to the end of the seventeenth century remained for some time its highest state. There was, indeed, a temporary progressive period under the Neapolitans (which we shall shortly refer to), but it was of such a nature that it was immediately followed by a calm, if not indeed by a decided relapse. The history of civilisation and of art teaches us that when a certain stage has been reached it is invariably followed by a decadence. And thus it was with music in Italy. The decline was brought about the sooner, perhaps, and in a more positive manner, by the mannerism which affected the southern peoples both in their conception of the antique, and the attitude of Rome towards Christendom. The Italians as a nation were not much dominated by conventionalism. They did not—or at least to the same extent—look at the world from that one-sided national point of view which characterised others who were affected by the Renaissance. Still, they could not escape the wave of subjectivity that swept over the southern nations of the seventeenth century in their conception of the antique and Christianity. And subjectivity in art always leads to mannerism, and in Italy it took the form of the Rococo. The Rococo was therefore identical with the *Zopf* style to which we have alluded, and during the time that the Italians remained the leaders of musical thought, *Zopf* was disseminated throughout the musical world.

But notwithstanding the decline of the tonal art, it was ordained that the art-treasures which the Italians had bounteously given to the

world during the sixteenth and first half of the seventeenth centuries should not be lost, but should be preserved and brought forth again invigorated with new life to lead to more glorious ends. And it was the Germans, the then principal pupils of the Italians, who were destined to preserve the pure and good in music, and to transmit its beauties without its disfigurements. It is but the evolution of a natural law that when one nation begins to decline in art or science, another is ready to rise and carry on the work. Up to the appearance of Luther the Germans had been the pupils of the Netherlanders, and with the death of the great Reformer they went over to the Italians. It was the firm self-reliance of this grand man that brought the German nation to a sense of their own strength. With this knowledge ever present, they acquired a mental freedom and power of discrimination which enabled them to detect that which was spurious in music and that which was genuine; and though but the pupils of another nation, they held fast to the good and cast away what they saw was the mere fashion of the moment. Not but that a great number of German musicians also succumbed with their Italian masters to the prevailing mannerism. The *Zopf* style might be easily traced in the writings of many worthy German masters of the latter part of the seventeenth and eighteenth centuries. But from their midst appeared Schütz, Hammerschmidt, Kerl, Froberger, Buxtehude, Pachelbel, Reinken, Scheidemann, Fux, Christopher and Michael Bach—men who, in their compositions and theoretical writings, transmitted the grand and imperishable style created by their Italian teachers. These men rescued and transmitted in its purest form—*i.e.*, without any of the disfiguring mannerisms—all that they had received from the leaders of Venice and Rome. It was owing to the efforts of these Germans that those great men, George Frederick Händel and Sebastian Bach, achieved their successes, and began that grand epoch of musical genius in Germany. With keen musical perspicuity they saw what was great in the work of their predecessors, and began their own studies at that high point where the Italians had left off. The phenomenon of the Germans of the middle of the nineteenth century resuscitating the works of Gabrieli, Palestrina, Lotti, Scarlatti, and their most successful pupils, and by public performances invigorating them with a new life, arose from that same clinging to the pure and good in art which had characterised their

forefathers. With the exception, perhaps, of the officials of the Vatican, the bulk of Italians of to-day neither know the works of their great countrymen, nor even the names of the composers. This resuscitation of old Italian work was due to the fact that Germany was temporarily exhausted of her genius, and sought for the best music in the works of other nations; and remembering whence the grandeur of her own masters had received its first impulse, they turned towards Italy and sought out Palestrina and his countrymen, honouring themselves and their masters by public performances of their greatest works.

The Germans, in the second half of the great epoch during which Italy reigned supreme in musical Europe, occupied an entirely different position to that held by them in the first half. In the first half they were more receptive than productive. This will be at once evident if we compare the works of Leo Hasler, Gallus, Prætorius, Aichinger, and others, with those of their Italian teachers. Yet they occasionally gave signs of much promise of a national German style, though not so great as those of Melchior Frank and Gumpeltzheimer. In the second half of this epoch the German masters began to assert their individuality more than heretofore. The principal workers among them adopted only so much of Italian art as contained germs capable of further development, or promised to be of value in the future. They only followed the fashion of the period when ordered to write a special work for some grand occasion, which was then written in the shallow mannerism of the Italians.

But the musical decadence which began about the middle of the seventeenth century must not be regarded as a general flood that, bursting all its natural and proper boundaries, inundated the tonal schools of classical Italy. Even the Neapolitan school, though it became later the hotbed of mere conventional mannerism, had its origin in a high and pure style. Its foremost figure, Alessandro Scarlatti, is entitled to take rank beside Gabrieli, Scarlatti, Palestrina, and Lotti, the representative chiefs of the remaining classical tonal schools of Italy. Even when mannerism was at its height, it could not entirely extinguish the germs of true art. Musicians with real feeling, like Hasse, Graun, and Naumann, though pupils of the Italians and unable to escape wholly the contaminating influence of the prevailing mannerism of the day, yet by their innate talent proved them-

selves vastly superior to the mediocre composers who, falling into the *Zopf* rut, produced all its defects with no relieving artistic features.

With the beginning of the eighteenth century the outlook of the tonal art was but poor. Conventionalism and affected mannerism threatened to engulf the pure and the ideal, and would in all probability have done so, had not the Germans boldly come forward to the rescue. What they had acquired during a century and a half from their Italian teachers, which had been filtered through their peculiarly logical minds, was now to be given forth, fashioned according to their own individuality, to attain for them that high position in the musical world which they have ever since maintained.

CHAPTER XVIII.

ALESSANDRO SCARLATTI AND THE NEAPOLITAN SCHOOL.

WE have followed the institution and development of two celebrated tone-schools at mystic, religious Rome and enchanting Venice, and we shall now witness the growth of another famous school in worldly, frivolous Naples. It might at first seem strange that a serious tone-school of the severest classicality should have originated and flourished among such a pleasure-seeking people as the Neapolitans; but when the eye contemplates the picturesque situation of their city, and gazes on the surpassing beauty of its environments, one no longer feels surprised, but would think it strange indeed if such an earthly paradise had not cradled and fostered at least one of the fine arts. If it be true, as the myth tells us, that Venus sprang from the sea, it surely must have been from the deep blue waves of this lovely bay in which are reflected, with the distinctness of a perfect mirror, the many beauties of the city. And if a style of music that should charm the senses by its bewitching grace was to be generated anywhere, the charming city of Naples—nestling in the lap of a landscape so beauteous that it might rival the fairy garden of Armida—gently washed by blue waters, across which one can almost fancy one hears the dulcet strains of the seductive sirens or the mournful plaint of the sorrowing Ariadne, was the place. If it be asked, in what special feature did the charm and beauty of

Neapolitan music lay? the answer would be, in its graceful and enchanting melodic outline—the tonal mirage of the captivating landscape. The people of Sicily and the ancient Parthenope were the inheritors of a richer treasure of folk-songs and dances than any other people of Italy. These melodies lent themselves readily to the development of solo-music. Scholastic polyphony was at a discount, and choral song, both sacred and secular, prospered under a treatment that gave to each voice a tuneful melodic form. So successful were the Neapolitan masters in the invention of graceful melody, that their school has been described as representing “the beautiful” among the various tone-schools of the classical era; whilst from the middle of the seventeenth to the middle of the eighteenth century the compositions of the Roman tone-masters were described as “grand and elevated.” We practically acquiesce in this judgment, but still the statement should only be accepted when accompanied with some explanatory modification. The writings of Palestrina—*e.g.*, his Passion music and a few Penitential Psalms—are perhaps best summed up in the words “grand and elevated,” but there are many which, where the text has demanded a soft and gentle treatment, may with truth be said to represent the beautiful as fully as any of the melodic outpourings of the Neapolitan masters. These latter of the Præneste teacher’s works may be appropriately compared to the canvases of Perugino and Raphael, which can only adequately be described by the epithet “beautiful.” On the other hand, the eight-part “*Tu es Petrus*” of the Neapolitan Scarlatti fully deserves the Roman designation “grand and elevated.” In describing the styles of the schools of Rome and Naples, the two schools of Venice have been lost sight of, and yet both the old and new possessed characteristics as firmly marked as either the Roman or Neapolitan. It seems to us that instead of recognising only two classical Italian tone-schools, it would have been far more correct to have admitted four, extending over a period of two centuries, from the middle of the sixteenth to the middle of the eighteenth century. And we think that, bearing fully in mind the peculiarities and general characteristics of each of these four schools, we might fairly describe the Roman as breathing deep piety transfigured with seraphic beauty; the old Venetian rich with the many hues of a full tonal colouring; the new Venetian as pathetic and elevated; and the Neapolitan as possessing

sensuous grace and majestic charm, this last school degenerating by its outward attractiveness into the *Zopf* style, losing itself in affected grandiloquence and sensuous mannerism. It must be understood that this classification is based upon the works of the great masters only of each school, and that the writings of less prominent masters, varying according to the composer's individuality, do not fall within these four groups.

The Neapolitan school dates from the fifteenth century, its earliest well-known master being Tinctor. But in the same manner that we drew a distinction between the schools founded at Rome by the Flemish Goudimel and the Italian Palestrina, so now we distinguish between that instituted at Naples by the Netherlander Tinctor and the institution, two centuries younger, founded in Italy by Alessandro Scarlatti. Both Goudimel and Tinctor established their schools on Italian soil, but the doctrine taught was Netherlandish. Those instituted by Palestrina and Scarlatti were almost entirely the outcome of purely native talent, based upon Italian doctrine and Italian method. It may be asserted that Palestrina had the advantage of being under the immediate influence of Netherland theory. Admitting this, the same cannot be asserted with reference to Scarlatti, between whom and Tinctor a period of two centuries had elapsed, during which time Neapolitan music was far more strongly dominated by Roman theory and Tuscan music-drama than by Flemish principles. No, Scarlatti was indeed the real father and founder of the Neapolitan school. There is only one instance of a school founded by a Netherlander in Italy taking a permanent place among the musical institutions of the country. That was the one established by Willaert in Venice, the style of which was adopted by the two Gabriellis, subsequently forming the basis of that of the new Venetian masters.

We will now return to Scarlatti and his immediate predecessors. The first we shall notice is the gifted Alessandro Stradella, born 1645 at Naples, assassinated in the public highway of Turin in 1681 by banditti hired by a rival with whose mistress he had eloped. To judge from the oratorio works that Stradella has left, we should say that he had been a careful student of the writings of the Roman master Carissimi. The many oratorios, madrigals, duets, and solo cantatas written by Stradella are very little known, owing, no doubt, to their being nearly all in manuscript,

no publisher having been found venturesome enough to introduce them to the public.

There is one beautiful and melodious aria, "Se i miei sospiri," by Stradella, which even at the present day finds a place in our programmes. Burney, referring to his oratorios, says that *San Giovanni Battista* and *Susanna*, composed between 1676 and 1681, were the most celebrated. In 1678 appeared *La forza dell' Amor paterno*, an opera written for Genoa, conceived and developed entirely on the lines of the Tuscan music-drama. As a singer and violin performer Stradella was highly esteemed, and was considered almost the best of his day. As a composer he does not seem to have had any influence upon his contemporaries in propagating a special school.

Alessandro Scarlatti, the greatest of Neapolitan composers, was born in 1649, and died at Naples on the 24th of October, 1725. The birth-place of the master is said by some to have been Naples, and by others Trepani, a village in the kingdom of Sicily. Up to 1680 Scarlatti was a pupil of Carissimi. In that year he left Rome for Vienna and Munich (a statement questioned by some writers), returning thence to Naples, where he was appointed court chapel-master. Here he remained till his death, actively engaged in teaching and composing. He was a most prolific writer, the enormous number of two hundred masses, over one hundred operas, and more than four hundred cantatas, besides several oratorios and a countless number of motets, psalms, sacred concertos, madrigals, and serenades being placed to his credit. As a teacher his fame was known over the whole of the musical world, and pupils came far and near to learn from the gifted Italian. As versatile in accomplishments as productive in composition, he is said to have excelled as an organist, pianist, harpist, singer, and conductor. In this last capacity Corelli speaks of him in the highest terms, and refers to several concerts given by the Neapolitan choir under Scarlatti's direction.

As a composer Scarlatti was greatest in his sacred works. It is these that specially represent the "Neapolitan style," a style which for nearly a century retained a high place in the musical world. After the master's death no one was found capable of maintaining the standard of excellence set up by the fruitful Neapolitan, and it consequently deteriorated and fell away into the merely pleasing, *galant*, and popular operatic. Scarlatti was

a clever contrapuntist, and a perfect master of the strict counterpoint of the Netherlands (*vide* his Mass, "Quatuor vocum ad canones"). He united to the grand polyphonic technique of the previous century the best of those modern momentous new art-elements and skilful contrivances—the monody, music-drama, and oratorio—and infused into the tonal art a vitality which has remained to our day. The old polyphonic forms which formed the framework of his compositions were hidden under beauteous melody and skilfully interwoven vocal parts. Involuntarily we are reminded of Lotti, in whose writings also two periods meet. With Scarlatti the severe harsh outline of the forms used by the old canonical contrapuntists was softened by free graceful melody. It was greatly to his advantage that he employed the old Church style, because in it he had ready made a form impregnated with deep religious earnestness. In place of the old strict thematic counterpoint he substituted a freer development of parts so musicianly worked out that the result was the growth of a new and vigorous Church style, which rapidly gained adherents amongst musicians and soon the favour of the people.



Fig. 222.—Alessandro Scarlatti.

(Taken from an Engraving in the "Biografia degli Nomini Illustri del Regno di Napoli," Naples, 1819. A Copy of an Oil Painting by Solimène.)

As a dramatic writer and imitator of the form of the Tuscan music-drama, Scarlatti exercised a great influence over his Neapolitan successors for the best part of a century. It was the fortune of the master to live and work in a city that could boast of a theatre, established in 1665, when he

was sixteen years of age, by a company of Florentines devoted solely to the production of music-dramas. This Thespian hall was known as the Florentine theatre as late as the latter part of the last century. To the young student the grand dramatic performances which were so often given were a source of great profit. To Scarlatti melody was everything. His dramas abound with vocal phrases in the place of the declamatory rhetoric of the Tuscans. As a means to the prolongation of melodic phrases, he made use of the *da capo*. The repeat denoted by the *da capo* was first employed by Tenaglia in his opera *Clearco*. Scarlatti eagerly seized on this form, and without neglecting entirely its Florentine declamatory character, improved its melodic contents, and by frequent use it soon became an acknowledged form of art. By his extensive employment of melodic song, Scarlatti proves himself the real father of the opera. His aim was to give more prominence to the music than to the words. Under the Florentines, music was subordinated to poetry, but with Scarlatti, poetry became the handmaid of the tonal art. In cultivating this, he and his followers departed at every step from the *Dramma per musica*, and helped music to its right place in the opera. But in giving to melody the place of honour, he paved the way for that inevitable decline of dramatic truth and musical expression which set in soon after his death. With the invention of the monody, its degeneration went on with amazing rapidity. The great solo singers who were then appearing before the public made melody a mere peg on which to hang their virtuoso artifices. They degraded the musical drama to a stage concert, with no higher aim than the exhibition of the vocal skill of the expert. In Scarlatti we see the father of all Italian operatic writers almost up to the time of Rossini. He is the parent not only of the Neapolitan musico-dramatic school, but of those of Venice, Rome, and Milan, which, indeed, we might say are comprised in that of Naples. As a sacred tone-poet Scarlatti's name is imperishable, but as an operatic writer he will ever be associated with the *Zopf* degeneration, not so much by reason of his own writings, but that in elevating melody to the disadvantage of dramatic expression, he was so misunderstood by his own pupils—his son Domenico, the German master Hasse, the Italians Durante and Logroscino—and numerous imitators, that he must certainly be regarded as the precursor of that pretentious kind of rhetorical mannerism. If we reflect

that without Scarlatti's opera, its melody, and its somewhat arbitrarily fixed art-forms, we should have had no Gluck or Mozart, we feel how great the merits of the man were, and forget in our just praise his demerits as the progenitor of the declamatory decay, which began immediately after his death, through the extensive use he had made of melody. Gluck's success was owing to the combination of melody with Florentine rhetoric, and Mozart's, the union of both melody and rhetoric with profound German harmony.

The invention of the *da capo* has often been ascribed to Scarlatti, but this is erroneous, and belongs, as we stated above, to Tenaglia. Again the improved opera recitative, accompanied by orchestral painting descriptive of the dramatic situation, was not, as is also generally believed, the outcome of Scarlatti's genius, but to that of Monteverde. We even question Scarlatti's claim to the invention of the Italian overture, which has a *grave* movement between two *allegro*, in opposition to the French, which has a quick movement between two slow ones, believing as we do that it existed before him, and that he only adopted it and impressed it as he did other forms with his own genius, giving to them style, and establishing their right as forms in the art of music. The ascription of so many forms to Scarlatti proves how a grateful posterity loves to heap the merit of anonymous inventions on the head of one man: and, in the operatic art, who of all others showed himself more likely than Scarlatti the chief of a school, and a master who astonishes us by such extraordinary fertility?

The *da capo* aria employed by Scarlatti consisted of three parts: (1) the chief subject; (2) episode; (3) repetition of the opening theme. The third part was subsequently embellished by *fioriture*, a practice which was not unfrequently carried to excess. The various parts of Scarlatti's arias were of limited extent, but fifty years later, to please the vocal expert, they were drawn out to inordinate length. Scarlatti introduced his arias with an instrumental prelude, and interlarded them with occasional ritornellos.

Very little that is authentic is known of the worldly circumstances and life of this master. Commentators agree, however, that in his old age his genius did not meet with that public recognition which was its due, many minor masters, and even empty pretenders, passing him in the public favour. Towards the close of his life he was surrounded by a number of grateful

pupils who, conscious of the great work he had accomplished, honoured and tended him. When on a visit to Rome shortly before his death, he met Händel, then a youth, who greatly admired him and paid court to him. It was also a source of much satisfaction to him to know that in his son Domenico he would leave a worthy representative of his name behind him. Scarlatti seems to have been on friendly relations with some of the best known musical writers of his time, as we find him composing an aria for Legrenzi's opera *Odoaker*, and several other pieces for Lotti's opera *Porsenna*. After the great master was dead, the world began to grow conscious of its loss; and as the years have rolled by, and greater attention has been devoted to his works, the inventive genius and musicianly treatment that speak through them all have become more and more apparent.

Scarlatti was an extremely quick worker. To sketch the outline of a cantata for orchestra was the work of one day. We no longer pause, then, in wonderment at the enormous number of works his fertile brain created. To detail the master's works would be uninteresting to the general reader; we shall therefore name but a few of the most important: Oratorios—*I dolori di Maria sempre Vergine* (Rome, 1693); *Il Martirio di Santa Teodosia* (Rome, 1705), score now in the National Library of Paris; *San Filippo Neri* (Rome, 1718), for four voices, string orchestra, and lute, written in honour of Neri, the friend of Palestrina; *Passio Domini nostri Jesu Christi secundum Johannem*, for chorus, violin, contralto, viola, and organ; two "Stabat Maters," one *a capella* for four voices, the other for female voices and orchestra, probably written for one of the academies of Naples of which he was the director. We select but two masses, one for six and one for five voices, the latter of which is in the archives of the Chapel Royal at Naples; a ten-part "Missa pastorale," with violin and organ accompaniment; a Requiem for four voices; "Concerti Sacri," published by Roger of Amsterdam (of these, the Abbé Santini of Rome possessed several in manuscript); a grand *a capella* "Miserere," the manuscript of which is now in the Papal Chapel; "Laudate," a psalm for soprano, contralto, bass, string orchestra, and organ. Then follows his lyric tragedy *Il Martirio di Santa Cecilia*, an intermediary form between the oratorio and opera. Of his many operas we mention the three-act *Teodora* (Rome, 1693), *Pirro e Demetrio* (Naples, 1697), *Trionfo della Liberta* (Venice, 1707), *Mitridate* (Venice, 1713), *Carlo Rè d'Allemagna* (Naples, 1716), and

Griselda (Rome, 1721). Of minor works the best are his cantatas, eight volumes of which are now in the Conservatoire of Paris; also about twenty madrigals for several voices; one of which, embodied in Padre Martini's "Esemplare di Contrapunto Fugato," is a specimen of clever artistic work. Early in 1725 the German musician Quanz paid a visit to the aged Scarlatti, then seventy-six years old, and found him in full possession of his mental and physical powers, and actively engaged in teaching and composing, but in the autumn of the same year the energetic master died. He was buried in the Carmelite Chapel of St. Cecilia at Monte Santo. Upon the monumental stone that marks the spot where the great master lies is an inscription in Latin setting forth his immortal merits.

Scarlatti left behind him several clever pupils, the two chief of whom were Greco, noted as a contrapuntist, born at Naples, 1680, and Francesco Durante (1684—1755), the favourite of the master. In 1742 Durante held the post of Professor in the Loretto Conservatorium at Naples. Whilst his style leaned towards the melodious, his euphonic combinations were of the purest. His domestic relations were not very happy: married three times, each marriage seems to have proved unfortunate. As a composer he deserted the stage entirely in favour of the Church, for which his works, principally *a capella*, were conceived in a vein as serious and profound as the melodies were graceful and tuneful. His well-known "Misericordias Domini," sung in our own day by all Church choirs in Germany, is remarkably tuneful and sparkling. An eight-part "Dixit" in D major, to which is added an accompaniment for orchestra, must also be mentioned on account of its brilliant and effective part-writing.

Whether Emmanuel Baron d'Astorga, born in Sicily in 1681, was an immediate pupil of Scarlatti is uncertain. However this may have been, a number of his compositions bear the Neapolitan impress. His celebrated "Stabat Mater" abounds in pathetic and passionate expression, and excels every similar work of his Sicilian and Neapolitan contemporaries. A German writer, Riehl, attributes the thrilling effect created at the words "Pertransivit gladius" in this "Stabat Mater" to the ineffaceable emotions which filled the heart of the youthful student in 1701. When but twenty years of age he was the sad and unwilling witness of the public execution of his father, who had revolted against the Spanish tyranny in Sicily; and the writer goes on to remark that it would seem as if, in

the setting of the words "Pertransivit gladius," Astorga had endeavoured to depict the anguish of soul he experienced at the moment the sword descended on his father's neck. Astorga died in 1736.

Closely associated with Durante and Astorga was Leonardo Leo, a prolific composer of both secular and sacred works. Although admired by his contemporaries, he debased his art by striving after effect merely for the sake of effect. Yet his writings, compared with those of the then degenerating Neapolitan Church composers, contained sufficient intrinsic merit to be regarded as classical. His best effort was perhaps an eight-part "Miserere," a work full of imposing grandeur; next an admirable "Ave Maria" for soprano, strings, and organ, distinguished by earnestness of expression and purity of style; lastly, many motets, very effective owing to the novel harmonies employed in them.*

It is curious that, side by side with the "Scarlatti style," which naturally prevails in the works of the pupils of the great Neapolitan, we trace the clearest evidences of the "Palestrina style." The latter must therefore have had an influence extending far into the eighteenth century. Scarlatti himself composed several pieces *alla* Palestrina; and following his example, Durante and Leo each wrote a "Missa" *alla* Palestrina. As to-day the power to write an instrumental or choral fugue is regarded as a test of an ordinary musician's capabilities (notwithstanding that the fugue form has been superseded by that of the sonata), so was it then deemed essential to a Neapolitan master's reputation that he should compose at least one piece *alla* Palestrina. In some parts of Europe the "Palestrina style" was cultivated by zealous churchmen as a protest against the profane styles of Venice and Naples. To the orthodox believer the animated movement of the music of these two schools, and the partial use of the orchestra in the accompaniment of choruses, were of the world worldly. But amongst musicians generally, as also amongst severe divines, the "Palestrina style" was admired and accepted as representing the highest expression of earnest simplicity of faith. Germany also paid homage to it, Schütz and his contemporaries occasionally

* Our author hardly does justice to Leo, in the opinion of the editor. There are extant several settings of the psalm "Dixit Dominus" by this clever and fertile composer, besides some oratorios and other sacred compositions, which nearly come up to the style of Alessandro Scarlatti in grandeur and originality.—F. A. G. O.

writing *alla* Palestrina. Naturally the majority of the Catholic courts of the seventeenth century lent their countenance to the "Palestrina style," if only to injure its more popular but worldly Neapolitan rival. Juan IV., King of Portugal, an ardent patron of art and composer, himself wrote in the orthodox manner. We are able to present to the reader an example of that prince's skill, the "Crux Fidelis," which we believe is now published for the first time. It leans to the soft and tender of the Palestrina style rather than to the grand and elevated.*

"CRUX FIDELIS," COMPOSED BY KING JUAN OF PORTUGAL (1604—1656).

No. 223. *Andante molto sostenuto.*

dolce. p

SOPRANO. *p*

ALTO. *dolce. p* *p*

TENOR. *dolce. p* *p*

BASS. *dolce. p* *p*

Crux fi - de - - - - lis in - - -

Crux fi - de - - - - lis in - - ter..

Crux fi - - de - - - - lis in - - -

Crux fi - - de - - - - lis in - ter

* A copy of this composition, made by the late Professor Heimsoeth, an eminent philologist, and enthusiastic collector of old Church music manuscripts, has been in the possession of the author since 1852. As it does not appear that Don Juan's work exists anywhere in print, it is presumed that the professor copied it from one of the numerous collections of manuscripts existing in Italy and the Rhenish provinces. The original may be either in the Vatican or in the Royal Library at Lisbon. Fétis, in the second edition of his "Biographie des Musiciens," tom. iv., p. 436, says in reference to Juan: "Jean IV., ne se bornait pas à cultiver la musique en amateur; il composait de la musique d'église." In 1649 the king published at Lisbon a musical paper entitled "Defensa de la Musica Moderna contra la errada opinion del opispo Cyrillo Franco." The paper did not enjoy a long existence, its first and last number appearing within the twelvemonth; but it is recorded that in its final number there appeared three four-part pieces without the names of the composers, and we think it probable that this same "Crux Fidelis" may have been one of the three.

The "Crux Fidelis" is the last example we purpose giving in notes, the multitudinous works which now begin to crowd the musical horizon being either too elaborate in score or of such easy access that the necessity of specially printing them no longer exists.

p *dolce.*
 - ter om - - nes, ar - bor u - na no - - bi - lis,
p *dolce.*
 om - - nes, ar - bor u - na no - - bi - lis,
p *dolce.*
 - ter om - - nes, ar - bor u - na no - - bi - lis,
p *dolce.*
 om - - - nes, ar - bor u - na no - - bi - lis,
p *p*
 nul - la sil - va ta - lem pro - fert. Fron - de,
p *p*
 nul - la sil - va ta - lem pro - fert. Fron - de,
p *p*
 nul - la sil - va ta - lem pro - fert. Fron - de,
p *p*
 nul - la sil - va ta - lem pro - fert. Fron - de,
p *p*
 flo - re, ger - mi - - ne dul - ce lig - - -
p *p*
 flo - re, ger - - mi - ne..... dul - ce lig - - -
p *p*
 flo - re, ger - mi - ne..... dul - ce lig - - -
p *p*
 flo - re, ger - mi - - - ne dul - ce lig - num...

- num dul - ces cla - - - - - vos
 num dul - ces cla - - - - - vos
 num dul - ces. cla - - - - - vos
 dul - ces cla - - - - - vos

dul - ce pon - dus sus - - - - - ti - net.
 dul - ce pon - dus sus - - - - - ti - net.
 dul - ce pon - - - - - dus. sus - ti - net.
 dul - ce pon - dus sus - ti - - - - - net.

In Spain also, during the seventeenth century, the "Palestrina style" found many admirers and imitators. The first to introduce it into that country was Tomas Luis de Victoria, called in Italy Tommaso Ludovico da Vittoria, born at Avila, in Spain. In 1575 he was appointed chapel-master of the Apollinari Church at Rome. He would therefore have been a contemporary of Palestrina, and doubtless a witness of the grand successes of that great master, and perhaps joined in the universal acclamations that greeted him on the appearance of the "Missa Papæ Marcelli." The compositions of Vittoria bear the Palestrina impress

impregnated with a certain national feeling that reminds us of the works of his earlier compatriots Ortiz and Morales, both of whom were pupils of the Netherlanders in Spain and Rome. Indeed, knowing that they studied at Rome, we might almost look upon them as fellow-pupils of Palestrina under Goudimel.

We have repeatedly alluded to the use of the orchestra by the classical writers of the Neapolitan school in their compositions for the Church. That a very extended use was also made of it in their works for the stage is undoubted. In both we recognise the influence of the Tuscans. The Neapolitans as well as the Romans gladly availed themselves of the new discoveries of their northern countrymen. Yet Scarlatti, with the full knowledge before him of what his clever Tuscan compatriots had achieved, did not venture to make so bold a use of the orchestra as they had. His instrumentation throughout, and in this he was followed by his school, was much simpler than that of Monteverde, Cavalli, Cesti, and others. In many of his sacred works, the head of the Neapolitan school restricted himself to the use of strings. Scarlatti had a predilection for strings, and used them largely in his operas. One reason why he so seldom employed wind instruments was owing to their defective construction and uncertainty of keeping in tune for any length of time. It was this, no doubt, that induced him, when writing for an *obbligato* solo instrument to accompany his arias, to invariably select a string instrument. In a few instances only in his orchestral scoring did he employ a combination at all similar to the modern. As an example we cite his opera *Tigrane*, in which he used first and second violins, violas, basses, double basses, two oboes, and two horns.

We have noticed the special favour with which the violin was regarded in the north of Italy, its adoption as the instrument of the virtuosi and the consequent improvements effected in it, and now, for similar reasons, we shall observe the development of the pianoforte among the people of central and southern Italy, whose marked preference shown for it in their writings will at once account for the attention devoted to it. The first clavicinist of note was Domenico Scarlatti, son of Alessandro Scarlatti, who, by his numerous masterly writings for his favourite instrument and his skilful playing, brought it greatly into favour, and gave an impetus to

harpsichord manufacture productive of much good. As it was entirely owing to the great demands made on the mechanism of the instrument by the writings of Domenico, his contemporaries, and a few masters both before and after him, that the construction of it was so vastly improved, we propose to turn to the history of that now popular instrument.

The early history of the clavier, or piano, has presented many difficulties to the investigator. He found the same name used in different periods and applied to totally different instruments. Its origin was as involved as that of the violin. But by a most careful study of the results of all the prominent investigators many discrepancies have been explained, and a more accurate and succinct account of the origin and development of the piano is now presented than has hitherto been possible.

We begin with the Greeks and their most primitive stringed instrument the *Monochord*. Neither this nor any other stringed instrument in use among them possessed a finger-board, and with the exception of the monochord they were all struck with the plectrum. The use of the monochord was for fixing pitch, the different intervals being obtained by the shifting of a movable bridge that divided the string into the required lengths. A variety of the monochord was the *Helicon*. This possessed several strings, and therefore required a resonance box of greater width than the monochord. Both monochord and helicon were transmitted to the Christian nations. Guido of Arezzo used the simple monochord in teaching his choristers the intervals. He it was who named the spaces between the indicated distances on the resonance body *claves*, or keys. Soon after Guido a four-stringed "monochord" appeared, invented to give the four authentic tones and their plagals. From this was developed the *Clavichord*, the keys of which were provided with brass levers, pegs, and plates, the whole being called a *tangent* or little hammer, the word *claves*, as indicative of the keys, being still retained. The tangents were invented so that the required tones could be produced at once, and without the trouble of moving the bridge. As it was now fashioned, any sound within the compass of the instrument could be at once obtained, and from this time it dates its existence as a musical instrument capable of being *played* upon. Hitherto its sole purpose had been to indicate pitch. The period of this metamorphosis can in no case be put earlier

than the year 1350, Italy being the country to which belongs the honour of initiating these important improvements.*

About this same time the *Clavicembalo*, the second important instrument of the precursors of the piano, was also undergoing a transformation. The Clavicembalo, or Cembalo, called in Germany *Clavicymbel*, in France *Clavecin*, was an instrument identical, as regards its cardinal features, with the *Virginal* and *Spinetto*, German *Spinett*, French *Épinette*. The progenitor of the clavicembalo was the *Psaltery*. The oldest cembali, like the mediæval psalteries, have the longest strings in the bass,

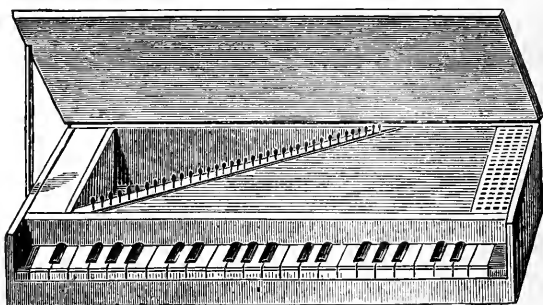


Fig. 224.—Clavichord.

(From Wasielewski's "*History of Musical Instruments*," Table 1, Letter A.)

decreasing in length as the tones become higher. Owing to the disposition of the strings, the resonance cases of the two instruments were very similar, possessing either the shape of a triangle or trapezium. The plectrum used in striking the strings of the psaltery was replaced in the cembalo by raven-quills, so disposed that on a performer striking one of the keys the string was *pulled* and a pizzicato effect resulted. The quill was the distinguishing feature of all keyed instruments.

* The development of the clavichord from the monochord is supported by the well-ascertained fact that at the time Willaert flourished, young ladies of distinguished families who were educated in the convents of Venice received instruction on the monochord. The Italian poet and savant Bembo, writing to his daughter Elena in 1529, alludes to her skill on the monochord. Zarlino, the pupil of Willaert, whose attempts as a chromatic writer we have already noticed, had a clavichord constructed (according to some a *spinet*), for the purpose of possessing an instrument with chromatic notes. Claudio Merulo also, it will be remembered, acquired fame as a clavicembalist as well as organist.

of the cembalo family, and the tangent or little hammer of those of the clavichord. For this reason, every offshoot of the clavicembalo, whether called clavicymbel, harpsichord, spinet, or virginal, received the generic name of *Instrumento da penna*—i.e., quill instrument. The compass of the old clavichord of the fifteenth century consisted of twenty-three notes, beginning from the Guidonic lowest G (the Greek gamma Γ). The clavichord and spinet were made without legs, the support being a table, or some kindred piece of furniture. Even the largest of these instruments, built in the shape of a wing, similar in form to the

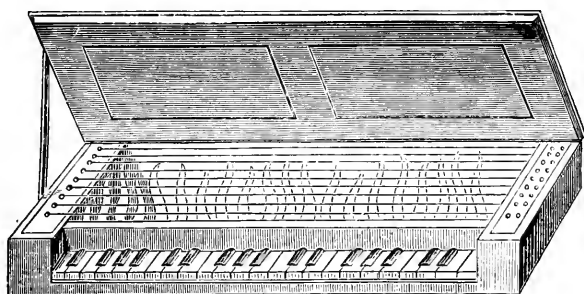


Fig. 225.—The Virginal.

(From Wasielewski's "History of Musical Instruments," Table I, Letter C.)

modern grand piano, were made without legs. A well-known painting by Carlo Dolce represents St. Cecilia accompanying on the spinet two angels, one playing the lute and the other singing.

Paul Veronese was acquainted with this kind of instrument—see Fig. 206, p. 498, at which is seated the Muse, who plays from music held by the god of love. It will be noticed that the shape of the instrument, judged from the open lid, has a striking affinity to the modern grand. The term *virginal* is supposed to have been first given to the clavicembalo in England in honour of the Virgin Queen Elizabeth, who seems to have shown much fondness for playing on a small form of the spinet which she possessed, strung with metal strings. "Queen Elizabeth's Virginal-Book," which fortunately has been preserved, contains a number of compositions for the virginal by the Englishmen Tallis, W. Byrd, Giles Farnaby, and Dr. Bull. In this we have the explanation why, during

the second half of the sixteenth century, the virginal was cultivated by all English ladies. Still, whether the term virginal was first used in England owing to the love of England's great queen for the spinet is open to controversy, as we meet with it as early as 1519 in the works of the old German musical historian Sebastian Virdung.

The two precursors of the modern piano, the clavichord and clavicembalo, became the fashion about the same time, and were superseded, too, nearly at the same period by the first piano with a hammer mechanism. The clavichord first became popular about the year 1500, and retained its hold upon the public up to about 1750. The clavicembalo's existence as a popular instrument, with its offshoots the virginal, the spinet, and the harpsichord, may be also taken as the same, or perhaps carried ten years later up to 1760.*

* Spinets of an improved kind, *i.e.*, larger, and standing on their own legs, were to be met with as late as the middle of our present century in small towns and villages in active use in some families, and also among private collections. The keys of these were black where ours are white, and *vice versâ*. Felix Mendelssohn in 1847, the last year of his life, had in his private study in King Street, Leipzig, one of these old spinets, with a hammer mechanism however in the place of the quill. Mendelssohn composed specially at this spinet for two reasons: first, because the feeble tone prevented others listening to him; and secondly, that the colourless abstract tone would not allow the possibility of his being deceived on trying the first sketch of a motivo, which the splendid tone of his grand Erard might have effected. The master was of opinion that by thus working he was enabled to test more accurately the value of his ideas than if he tried his motivo at a piano whose brilliancy of tone might have dazzled him, and made his work appear other than it really was.

The modern grand, upright, and square pianos are the outcome of a fusion of the best parts of the clavichord and clavicembalo. The merits and defects in the mechanism and nature of the precursors of the present piano have often been discarded on by writers from the beginning of the sixteenth century, and we think it of value that the most important of these should be briefly reproduced.

Sebastian Virdung (1519), priest and organist at Basle, and one of the best authorities on old musical instruments, referring to the virginal, says: "It has many qualities which make it more akin to the psaltery than to the clavichord, the longest string being in the bass, and decreasing in length as the tones become higher, the case of the virginal assuming the shape of a triangle." Nearly a century later we have Michael Praetorius, who causes much confusion by mixing the *Instrumenta pinnata* with the clavichord and its offshoots. Amongst other things he believed the clavichord "to be the parent of all keyed instruments, such as organs, clavicembali, symphonie, spinets, virginals, &c., and that on the clavichord, organ-students received their first instruction," his reason for this course of study being that it neither gave displeasure nor so much trouble as practising on the clavicembalo, which would necessitate frequent renewing of quills and consequent retunings.

Matheson, counsellor of legation at Hamburgh, an excellent musician and friend of Händel, endeavoured to distinguish between the clavicembalo and clavichord as follows: "A

On the whole, then, the clavichord would seem to have been more fitted for solo performances, and the clavicembalo for accompaniment of choruses and in combination with the orchestra. We naturally here refer to the cembalo in its latest and most improved form, excluding the weaker-toned spinet. The clavicembalo always emitted the same strength of tone; the string being set in vibration by the pulling of the quill, light and shade were impossible, whereas the levers and hammers of the clavichord allowed various degrees of pressure of the key, the consequent lighter or harder striking of the string producing a corresponding degree of tone. The clavichord further admitted of legato and staccato effects. The tone of the clavicembalo was piercing and somewhat similar to the pizzicato of stringed instruments.*

The first man to successfully produce a keyed string instrument, in which were combined the best qualities of the clavichord and clavicembalo, was Bartolomeo Cristofori (not Cristofali, as he has sometimes erroneously been called). In 1711, and therefore at a time when the two Scarlattis—father and son—were still living, he exhibited at Padua a keyed instrument, in which the horizontal strings were *struck from underneath* by small hammers. His improved mechanism enabled the performer to obtain light and shade effects in a manner hitherto impossible. Legato and staccato playing were now possible on the same instrument. The tone of the instrument was also considerably increased, and from this time the piano was regarded as an integral part of the orchestra, and, furthermore, was used largely in the accompaniment of choral song. In Italy, where the clavicembalo and spinetto were very popular and much practised, the

clavicembalo, with its universal qualities, is almost indispensable to the practice of church, theatre, and chamber music, but for effective exhibition of technical skill as demanded by overtures, sonatas, toccatas, suites, &c., the clavichord is most suitable, as by this the tone can be retained longer and more expression given to the *nuances*, than on the equal-toned harpsichords and spinets. If one desires to witness good mechanism and refined execution, the performer should be conducted to a good clavichord, for the clavicembalo with its three or four pedals will not admit of clear rendering." Lastly, C. Philip Emmanuel Bach, in the second edition of his "Essay on the True Art of Playing the Clavier," published in 1759, says: "The clavichord is specially adapted for legato playing and the bringing out expression, increase and decrease of tone being possible according to the degree of pressure put upon the key."

* The largest variety of the clavicembalo was always known in England by the name of *Harpsichord*.—F. A. G. O.

newly-improved instrument of Cristofori soon became a favourite, and from its capabilities of admitting soft and loud effects, was universally called the *piano forte*, a name which it has retained up to the present day.* Later on we shall see how, by the exertions and inventions of Shroeter, the piano came into use among the Germans, and in speaking of the great masters Sebastian Bach and Ludwig van Beethoven, we shall have another opportunity of glancing at the various stages which the hammer piano of 1711 had to pass through to arrive at the concert-grand of to-day. It might be here observed that the masters of the Neapolitan school used equally the clavichord and the clavicembalo, and its related forms the spinet and harpsichord. Domenico Scarlatti, the greatest Italian solo performer of his period, preferred the clavichord, as its capabilities were more adapted to his requirements. The German flautist Quanz, in a passage in which is compared the playing of the two Scarlattis, both of whom he had heard, says "that Alessandro played in a masterly manner, but lacked the executive facility of his son." Domenico, who died in 1757, must have been a performer of merit on the hammer piano of Cristofori also, as his works for that instrument show a complete knowledge of its technique, and, from their genuine worth and style, have come to be regarded as classical compositions. They are bravura works of the most intricate character, and tax all the technical skill of the most brilliant and practised performer. A finished and clever Toccata in A major, often wrongly ascribed to the elder Scarlatti, and eighteen selected pieces recently edited by Bülow and published in Peters' edition, are positive proofs of the genius and skill of Master Domenico.

The younger Scarlatti holds a prominent position, too, as the perfecter of the sonata form. Hitherto this particular art-form had been relegated almost entirely to the violin, but Domenico adopted it for his own favourite instrument, and greatly improved it. Whether the German masters, Johann Kuhnau, cantor at St. Thomas's Church in Leipzig

* It is to be remarked that the descriptive term *Piano e forte* as applicable to a keyed instrument was used as early as 1598 at Modena, or more than a century earlier than the appearance of Cristofori's instrument of the same name. It could only have been used in reference to an isolated attempt of some unknown constructor, and not to a class of keyed string instruments, as it is beyond question that the hammer mechanism of Cristofori's pianos of 1711 was the first of its kind.

from 1701 to 1722, and Franz von Biber, born in 1710, have a prior claim to the improvement of the form, as some investigators contend, must remain an open question. But it is certain that the clever Neapolitan prepared the way for a solidification of the form. In two sonata movements in F minor and D major also published in Peters' edition, the leading subject is in each case followed by an episode in the dominant (called by German writers *mittelsatz*, i.e., middle part) of an entirely independent character. This form, as employed by Domenico, was subsequently imitated, and very successfully too, by his countrymen Sarti (six sonatas for the cembalo, London, 1769), Sammartini, and Muzio Clementi (1752—1832). This last master wrote as many as sixty-nine sonatas, some of which are conceived and developed in a truly classical vein.

We cannot leave the Neapolitan masters without referring to another kind of secular music that originated among the followers of the elder Scarlatti. This was the comic opera, known in Italy as the *opera buffa*. In a city where the drolleries of punchinello never failed to please, where Nature lavishly bestowed her choicest gifts, where life was a pleasure and the struggles for existence which vex peoples of severer climes are unknown or lessened by bounteous Nature, the birth of the comic opera at a time when the Neapolitan school was at its best was a natural event. With the death of A. Scarlatti the *opera seria* and the Church styles created by him began to decline, and in proportion as they deteriorated the *opera buffa* improved; indeed the *opera buffa* was the only kind of Neapolitan art-music that rose above the tide of degeneracy to take its course towards a better state. Whilst the *ensembles* and *finales*, i.e., the parts which offered the widest scope for musico-dramatic treatment, were gradually disappearing from the *opera seria* to make room for the virtuoso solo performer, similar parts of the comic opera were undergoing a vast improvement. The first prominent writer in this direction was Nicolo Logroscino (1700—1763), a pupil of A. Scarlatti. Instead of following in the wake of his master, as one might have supposed, he employed all his gifts in developing the comic opera, and emancipating it from the *opera seria* created by his teacher. Earlier and contemporary composers also attempted *opera buffa*, but none with the success of Logroscino. The skill and individuality displayed in this master's operas, *Il Vecchio Marito* and *Tanto bene Tanto male*, caused them to be regarded as the typical form of *opera buffa* in Italy.

After A. Scarlatti, the pathos of the various constituent forms in *opera seria* became more and more conventional, and dramatic musical expression and improved art-form sought refuge in the comic opera. In the field of *opera buffa* we have Pergolese, Piccini, and Cimarosa, all skilful masters of their art. On their work Mozart founded his *Così fan tutte*, and Dittersdorf his *Doctor and Apothecary*.

CHAPTER XIX.

LULLY AND THE OLD FRENCH OPERA.

Our last reference to France and her music was in the Middle Ages, at a time when the art was cultivated exclusively by clericals and the professors of the old Paris university, and when Church music reigned supreme. But turning now towards the end of the Renaissance era, what a different musical France meets our gaze. All is changed. The Church has given place to the stage, and it is round the musical setting of the dramatic writer's creations that the development of musical art hangs. It will be remembered that in the early days of dramatic song, music formed but a small part of the play, but we now find it in France not only severing its connection with the spoken drama, but contesting with it the palm of success. An entirely new set of exponents of the musical drama has arisen. Organists, choir boys trained to chant strict *a capella* song, are supplanted by singers who perform their rôles robed in the costliest of garments, and by dancers decked out in multicoloured ribbons, accompanied by an orchestra of profane instruments.

The last prominent master of the old French school was Guillaume de Machaut. He flourished during the fourteenth century, and with his death ceased to exist that famed Paris Conservatoire which for nearly three centuries had shone as a bright star in the musical firmament. Naturally we continue to meet French masters during the fifteenth century, but only as pupils of another school. The Gallo-Belgie, as its name would imply, counted on its registers a number of Frenchmen. But outside this institution, and within the border line of France, there were yet

other masters who must not escape our notice. First, Jacques Mauduit (1557—1627), a native of Paris, and writer of several works for the Church, the best known of which perhaps is a five-part Requiem, first performed on the anniversary of the death of Henri IV. Next, Maître aux Couteaux, better known by his sobriquet Artus, born in Picardy, 1590, composer of several masses and psalms; and Marin Mersenne, born 1588, in the hamlet of Oizé, department of Maine, died 1648 in Paris, author of celebrated treatises on acoustics, harmony, and the history of music. Mersenne was also distinguished as a mathematician and philosopher, and was on intimate terms with Descartes, Pascal le Père, and other well-known French savants. We might further include Henri Dumont, as some writers do, but we ignore him, first because he was not a native of France, having been born at Liège in 1610, and second because his writings clearly show Italian influence, and but little of the Gallo-Belgic style. The master is important, however, as it was he who introduced into Liège, Brabant, and Flanders the practice which obtained in Venice and Naples of accompanying the mass with orchestra. Beyond a list of organists, the references we have to the Church music of the seventeenth century are of the baldest, which inclines us to the belief that it had not the same importance as hitherto. Attention begins to centre round the French again towards the second third of this century, when by their close adherence to Florentine doctrine they show themselves the truest reproducers of the *stile rappresentativo*. But, at a time even prior to the introduction of the *dramma per musica* into Paris, we find occasional independent dramatic workings among the French composers. We do not allude to the pastorales and song-plays of the thirteenth century in the style of Adam de la Hale's *Jus de Robin et de Marion*, which were performed in Picardy and Provence, and to which we referred in a previous chapter, for with the decline of the troubadours these musico-dramatic germs likewise disappeared. But we allude to those princely masquerades, pantomimes, and ballets enacted at the court of Lorenzo il Magnifico at Venice and at the French court at Paris, which show the first feeble beginnings of a connection of music with dramatic action. Antoine Boesset (1585—1643), director of court music to Louis XIII., wrote numerous *Airs de cours* in four and five parts, in the tenth published volume of which we find several with accompaniment for lute. He also wrote and arranged a number of ballets for the court:—*Les Fêtes de Junon*, *Le Ballet des*

Voleurs, Les Nymphes Bocagères, and Orphée. To judge by their titles we should conclude that they were something more than mere dances, probably pieces with a dramatic plot represented in pantomimic action. Chevalier, a contemporary of Boesset, also distinguished himself as a writer of court-ballets, about thirty-three being placed to his credit.

A little later, towards the end of Mazarin's guardianship of the young Louis Quatorze, Benserade's ballet of *Cassandre* was performed in the palace of the all-powerful minister before the youthful monarch. The fame of the Florentine music-drama, and the success it had met with at the court of the Medicis, induced Mazarin to invite a company of Italian singers to Paris. His invitation was accepted, and in 1645 they opened their programme in the room of the Petit Bourbon with *La Festa Teatrale della Finta Pazza*, an opera written by Strozzi and Torelli. Its success was instantaneous and complete. Scenic musical representations became the fashion, and two years later Peri's *Eurydice* was brought out. The introduction of the Tuscan music-drama into Paris, coupled with the surprising rise of the French drama at this period (Corneille produced his *Cid* in 1636, and Molière began his career as a dramatic poet in 1644), served to infuse musicians with an ardour in dramatic composition that was productive of much good. The first French composer in the field of real dramatic music, *i.e.*, music no longer restricted to the accompaniment of ballet and pantomime, was Robert Cambert, born 1628 in Paris. Cambert held the appointments of court chapel-master and organist at the Church of St. Honorius. His first great effort was an idyllic play, libretto by Pierre Perrin, *Introducteur des Ambassadeurs* to the Duke of Orleans, entitled *La Pastorale*, performed for the first time in 1659 at Issy, Paris, the country seat of Fermier-Général De la Haye, and shortly after before the royal court at Vincennes. The national feeling of the French people was not a little flattered by this "première comédie française en musique," as the new work was universally styled. The composer was especially successful in his combination of the flute and violin, the mellow tones of the one seeming to grow out of the sweet tones of the other. The people were transported with joy, and in their ecstatic delight sought to place it on a level with the great art-works of Greece. Their enthusiasm rose to such a pitch, and they became so swollen with pride at being now no more "dependent on foreigners" for music-drama, that when Cavalli's

Serse was performed in the galleries of the Louvre, at the marriage festivities of Louis XIV., it met with a reception certainly far inferior to what it merited. Cambert and Perrin now began to work on a new opera, *Ariane ou le Mariage de Bacchus*. Expectation was at its highest, when the art-loving cardinal, the soul of all these dramatic musical representations, died. *Ariane*, the second of the "comédie française en musique," was to have been performed in 1661, but not only was it dropped then, but opera performances of every kind ceased for ten years. We shall avail ourselves of this break to turn to Lully, the man who, though not a Frenchman, yet played the most important part in the development of the national French opera.

Giovanni Battista Lulli was the last prominent master of the Tuscan school out of which our present dramatic music was to grow, and the chief apostle of Florentine doctrine among foreigners. Lulli, or, as he was known in France, Jean Baptiste de Lully, was born in 1633 at or in the neighbourhood of Florence. He is said to have been the son of an impoverished Florentine nobleman. If this were so, his subsequent ennoblement by the French monarch would have been but a reaffirming of his aristocratic descent. As a boy he possessed a fine voice, and was also skilled in playing on the guitar. When twelve years of age his singing and playing attracted the notice of the Chevalier de Guise, a French nobleman travelling through Italy. The Chevalier had promised Mademoiselle Montpensier, sister of the king (some say the Princess of Orleans, niece of the king), that he would make her a present of an Italian boy, and here seemed the very lad. The youthful Lully was of a bright, joyous nature, and what was more, skilful in singing and playing. The Chevalier took the lad to Paris, and entered him in the service of the grand lady as scullion. His duties were light enough to enable him to take lessons from a Franciscan monk in guitar-playing, and he further became, for his youth, a remarkable expert on the violin. His skill as a violinist led to still other advancement, and he was promoted to the private orchestra of his patroness. By a piece of folly his prospects became suddenly clouded. He was possessed of some gift as a poet, and he mischievously used his powers in this direction in a spirited satire on his princely mistress. He was dismissed, but must have soon found another patron, as we find him taking lessons in composition, piano, and organ-playing of Metru, Roberdet, and Gigault. But it was in

violin-playing that he evinced the greatest skill, so that at the early age of seventeen or eighteen we find him entering the service of the king as violinist. The orchestra of Louis XIV., known as "Les Violons du Roy," consisted of violins, violas, and basses. The extraordinary gift of



Fig. 226.—One of the Twenty-four "Violons du Roy."

(From Vidal's "Les Instruments à Archet," Paris, 1876.)

the young violinist must have been speedily recognised by his fellow-musicians, for we find them welcoming him in 1652 as their chief director, although he had not then attained a score of years. With the king he was a great favourite, and ever remained so, Louis instituting a second orchestra and appointing him director. This second band was called "Les petits Violons de sa Majesté," to distinguish it from the older body, which was named "The Grand Band." Besides conducting, Lully played the solo violin parts, and acquired further reputation as a composer of symphonies, sarabandes, courantes, and gigue. Later he essayed his gifts in the new dramatic style, and being an orchestral conductor his first efforts were in purely instrumental music, chiefly dances. Of these we may name

his music to Benserade's ballets *Alcidione* (1658), *Le Ballet des Arts* (1663), and the divertissement *L'Amour Déguisé* (1664). From this time dates his connection with Molière, writing the music to that master's ballet-comedy *La Princesse d'Élide*, and also *L'Amour Médecin*. He sometimes left the orchestra for the stage, appearing both as an actor and dancer. He performed the title-rôle in Molière's *M. de Pourceaugnac*, a play of which ballet formed a part; also that of "Mufti" in *Le Noble Citoyen*.

Whilst Lully was busy writing ballet music, &c., Cambert and Perrin were not idle. Their reputation as operatic collaborateurs had steadily increased, so that in 1669 they were enabled to obtain from the king the surprising monopoly of the sole right of performance of every kind of theatrical piece throughout France.* Perrin and Cambert were joined by the Marquis de Sourdeac, a clever theatrical machinist. The three began their partnership in Paris with the pastoral play *Pomone* (1671), meeting with the most triumphant success. All their productions seem to have been well received, for at the end of eight months it is recorded that Perrin alone received 30,000 francs as his share of the profits. Some misunderstanding now arose between the poet and the marquis, which ended by Perrin seceding from the partnership. His place was supplied by Gilbert, secretary to the Queen of Sweden, who wrote for the company *Les Peines et les Plaisirs de l'Amour*. The music was composed by Cambert, and the pastoral was performed in 1672. But Perrin had to be reckoned with. Although largely indebted to the Marquis de Sourdeac, yet he was ill inclined to relinquish his rights in the patent. He accordingly started a rival company consisting of himself, Henri Guichard, poet, and Sieur de Sablières, a music director. It was now that the astute Lully saw his opportunity, and promptly availed himself of it. The feud of Perrin and the marquis was his gain. He made proposals to purchase the remainder of the patent, which were accepted, and the wily Italian prevailed on the king to make its provisions even more exclusive. It was not difficult for him to obtain from Louis whatever he wished, as he was exceedingly in favour with the king, who loved his composer and clever instrumentalist, perhaps especially for the reason that he, the monarch, was the only one against whom the pointed shafts of Lully's sarcasm and wit were not levelled. The amended patent invested in Lully the sole right of operatic representation, and restricted the number of singers at all other theatres to *two*, and string instrument performers to six. This harsh provision was very unfair to other managers, and especially to Molière, who, now rudely discarded by Lully, was severely hampered in arranging his ballet comedies for so few executants. But Lully cared nothing

* The patent granted to Perrin and Cambert ran as follows: "Académies dans lesquelles il se fait de représentations en musique, qu'on nomme opéra." It will be observed that the word "opera" is used; this was probably the first official use of the term.

for a friend when his own chance of success was weighed in the balance. His conduct is the more blamable because when in straitened circumstances Molière had advanced him large sums of money. But this affected him no more than that his old colleague Cambert, who for so many years had laboured diligently in the field where Lully was now reaping large rewards, was obliged to take up his residence in England, there to gain a sustenance which the rapacity of his friend denied him. The only ray of light in the whole of this sorry spectacle is that when Lully had climbed to the summit of his worldly glory he did not lapse into artistic idleness, but set to work with tenfold vigour to elevate the national musical drama. His ambition was to found securely a French opera; and in this he was eminently successful, so much so that the grand French opera of to-day has retained much of the style created by him. To Lully, beyond all others, belongs the proud distinction of being called the father of the French opera, and his name is written in imperishable letters on the tables of the history of music.

The first piece produced by Lully after he had obtained his patent was *Les Fêtes de l'Amour et de Bacchus*, a festival play by Quinault, interspersed with ballets, to which Lully supplied the music. Between 1673 and 1687 Quinault provided Lully with the libretti of the following five-act operas:—*Cadmus*, *Alceste*, *Thésée*, *Atys*, *Proserpine*, *Persée*, *Phaëton*, *Amadis*, *Roland*, and *Armide*, which the composer, from their serious character, called *Tragédies lyriques*. Between 1678 and 1679 his productions met with no success. He attributed his failure to the poem supplied by Quinault; and accordingly turned to Thomas Corneille (the brother of the great Corneille), who wrote for him two operas, *Psyche* and *Bellérophon*. He sometimes inserted in his serious operas one of those ballets which had first directed public attention towards him and made him famous. In 1675 he wrote the divertissement *Le Carnaval*, in 1681 *Le Triomphe de l'Amour*, "grand ballet en vingt entrées," and in 1685 *Le Temple de la Paix*, "ballet en six entrées." His last dramatic works were *Acis et Galathée*, "pastorale héroïque en trois actes, paroles de M. Campistron," and *Achille et Polixène*, by the same poet. This was the last work on which he was engaged, and which, alas, was never finished, as the master died 22nd March, 1687.*

* *Achille* was subsequently completed by Colasse, pupil of Lully, in a manner so like his master's, that it is impossible to distinguish where the one begins or the other ends. This

We will now try and discover in what the French opera of Lully was inferior and in what superior to the Italian opera. Turning to its weak side first, it must be admitted that, regarded from a purely musical point of view, it was not equal to the standard of his Italian contemporaries. The solo songs did not possess that organic membering of parts which distinguished the art-forms of the Italian masters of the second half of the seventeenth century. They were bare and undeveloped. Neither could the *ensembles* favourably compare with those of the Neapolitan grand opera writers, either as regards freedom of voicing or the independent treatment of parts. Compared with the opera buffa *ensembles* they were still more inferior. The rhythm of each voice and its direction of movement in Lully's *ensembles* were always the same, causing a bareness of polyphonic combination and want of effectiveness. In his duets the two voices never united, but always alternated. But these shortcomings were counterbalanced by certain excellences which his genius prompted, and which were of the greatest value in the development of the musical drama. In these he stood alone. With him dramatic consistency was the first and chief thing to be studied. His music was, according to his own light, the tonal expression of the words, and in this he is distinguished above all his contemporaries, and placed far above the masters of the Neapolitan school, who debased the opera by making it the vehicle for the display of the virtuoso. To a striking dramatic appropriateness he added a masterly and excellent declamatory expressiveness. On the whole his music was, considering the time and state of the art, so truthful a tonal interpretation of the words and the dramatic situation that it should command our unstinted praise. He further increased the importance of the chorus, using it to elucidate the story. With the Neapolitans the part played by the chorus was quite outside the plot. The principal part of the opera was allotted to the ballet, a few festive songs being all that was assigned to the chorus. But with Lully the chorus entered actively into the working of the drama, the music set down for it being either of a passionate or supplicating character, according to the requirements of the situation. He also closely followed the example set by the Tuscan school, of fully recognising the immense im-

will be easily understood when it is mentioned that for some years prior to his death, Lully was in the habit of dictating to his pupils Colasse and Lalouette, either by playing the violin, the piano, or singing.

portance of the orchestra as a factor in the musical drama, although he cannot be said to have equalled either Monteverde or Cavalli in this respect, notwithstanding his unquestionably skilful and appropriate use of special instruments. He invented the French overture form, consisting of three movements, *grave*, *allegro*, and repetition of the first movement, in opposition to the Italian, which opened and closed with the *allegro*, with the *grave* as a middle movement. This form found favour with his contemporaries and successors. The musical form of the dances for the ballet, then called *airs*, was also improved by him. His manner of employing orchestral instruments, either singly or combined, having due regard to their special character and tonality, served to render his instrumental colouring very effective and appropriate. The use of the trumpets and tympani in *Alceste* and *Thésée* is especially to be noted. Hitherto the trumpet had been used as though it were a voice (nor is this to be wondered at, if we remember that the climax of the polyphonic art had been but just reached), but with Lully the music assigned to it possessed always the character of a fanfare or festive blast consistent with the true martial nature of this instrument.

If an examination of Lully's operas were undertaken, these excellences would not be found side by side in the same work. They were not all born in the master at the same time, but were the growth of years of studious writing and practice. His recitatives were not always the reflection of the dramatic situation. Sometimes a hollow rhetorical form was employed which, from the oft recurrence of its grandiloquent phraseology, becomes wearisome. Nor are all his arias or duets as happy as Admet's touching song "Sans Alceste," and the little duet between the royal pair, "Alceste, vous pleurez." But notwithstanding the defects and mannerisms of the writer, he must be regarded as a master of great note. He succeeded, as none other, in representing in his operas the feelings and predilections of the nation which he had made his own, and so created an operatic art-form which the French adopted as their standard. He entered fully into the stiff French conception of the Greek drama based on a mistaken interpretation of Greek art and supported even by Boileau (see "L'Art Poétique"), his contemporary, and so thoroughly did Lully identify himself with it that what he achieved entitles him to be honoured as the creator of the first independent national style of French dramatic music.



Fig. 227.—Portrait of Lully.

(After N. Thomas. From Vidal's "Les Instruments à Archet," Paris, 1876.)

In his musical relations with Louis XIV. Lully obtained almost incredible favours. In addition to the monopolies we have mentioned the

monarch accorded him the still greater one that only his music should be performed in the theatre, at court concerts, and at church. This special mark of patronage naturally incited Lully to compose several new works. The shrewd Italian had favours and privileges heaped on him to a degree that is very surprising to us in these days. Not only his royal master but also the nobility fêted him, and we cannot but regret that amidst his excess of worldly possessions the master musician should have shown himself so regardless of the welfare of his brother artists. He managed to acquire privileges such as none other before him had enjoyed. We will enumerate the principal of his appointments and monopolies, all of which he obtained during a period of fifteen years' service: Court composer, "Surintendant de la musique de la chambre du roy," sole master of music to the royal family, his patent of naturalisation free of all stamp duties, the assurance of large sums of money to his widow and children in the event of his demise, the right for his children to succeed him in each of his three court appointments, each of which was valued at 30,000 francs. From a financial point of view, the patent granting him the sole right of performing operas in Paris was even of greater value. In addition to all these honours he received innumerable presents from the court and several families of nobility, so that at his death he was found to be worth 250,000 francs in cash, a theatre valued at 91,000 francs, two houses in Paris, besides plate and trinkets estimated at 30,000 francs. His widow further increased this splendid fortune by 71,000 francs by the sale of her late husband's appointment as secretary to the king.

Lully was most active in the management of his theatre. He combined the offices of acting manager and stage manager in himself, and performed the necessary duties in a brilliant business manner. He was exacting in his demands on the performers, and required from them a dignified carriage and bearing. He arranged all groupings, and instructed the actors in the facial expression to be assumed. Pure enunciation and intelligent modulations he insisted on as a first necessity. No matter in what part of the stage or orchestra his presence was needed, there he was to be found. No detail was too trifling for him. In his realm he was a tyrannical despot: Of an impetuous temperament, he oftentimes physically chastised the singers, even to kicking them. It is recorded of him that in one outburst of passion he angrily snatched a violin from an

executant, and shivered it on the back of the offending performer. Even his librettist did not escape his irritable temper. To erase, add, or rearrange was a common practice with him; but it must be admitted that, from his inborn dramatic instinct, his alterations were always for the better. Where force was of no avail, gold opened the way. To propitiate the poet Quinault, and induce him to write just in the strain that he, Lully, wished, he presented him every year with 4,000 francs from his own pocket, that is, twice as much as the writer received as court poet. That so whimsical and passionaté a man should have few friends, and sometimes should be at war with the whole universe, is hardly to be wondered at. His death, even, was owing to one of these frensied moods. He had written a "Te Deum" to be performed at a thanksgiving service in celebration of the king's convalescence, and at its performance in 1687 he so violently beat time with his bamboo cane on the ground that he struck his foot, causing a wound which terminated fatally. On his death-bed he was greatly distressed at the remembrance of his sorry treatment of his colleagues. And yet, though conscious of his end being near, he still resorted to double-dealing. His confessor had refused the last rites of absolution unless the master's last unfinished opera was cast into the fire. Lully had no alternative, and directed that it should be done, upon which the absolution for the dying was pronounced. But it was discovered that Lully had expressly ordered that the parts only should be destroyed, but the score was to remain where it was, in his private *escritoire*. He died chanting earnestly the penitential song "Il faut mourir pecheur." His operas were performed at the Paris opera house for a little over a hundred years. The last, *Roland*,* was performed in 1778 at Paris, at a time when Gluck's *Orpheus*, *Iphigenie in Aulis*, *Alceste*, and *Armide* had been already performed.

Among the followers of Lully, the first to attract our attention is Marin Marais (1656—1728, according to some 1650—1718). He was a member of the royal chamber of musicians and virtuoso on the viola da gamba. As a dramatic composer his chief works were *Ariadne* (1696) and *Alcione* (1706). In his recitatives and choruses he followed in the wake of

* In Moritz Hauptman's letters to Franz Hauser, reference is made to an arioso in G major, from Lully's *Roland*, "Aimez Roland à votre tour," which he describes as "most heartfelt and charming." It is so fresh and simple that it would receive a welcome even to-day.

Lully, but in his arias he adopted a broader development of the melody, and employed a more advanced art-form—*e.g.*, as regards the first point in the aria in B minor of the heroine in *Alcione*, “Cruel amour, sois touché de mes peines,” there is a fuller working out of the motivo, and for the second, the division of the parts by repetition marks. The aria “Cruel amour” is noteworthy for its dramatic truthfulness of expression, and also for the interesting symphony for the orchestra which introduces it. Marais often essayed realistic tone-colouring in his orchestral writing; in the chorus “La mer est en fureur,” we find the up and down motion of the waves fairly well suggested, the painting of a storm also being attempted.

The lesser lights of Lully’s school comprised Desmarets (born 1662, Paris); Elisabeth Claude Jaquet (1669—1729), the wife of the organist Marin de la Guerre; Destouches, Inspector-General of the royal opera; Joseph Mouret, Director of the Concerto spirituels; Montéclair (1666—1737); and the two Florentines, Teobaldo de Gatti and Andrea Campra, drawn to Paris no doubt by the success of their countryman Lully.

But now we come to a man who accomplished more for dramatic music than any of Lully’s followers. As a body they added little to what Lully had achieved; but in 1734 a Frenchman born came to the front, who completed and crowned the work Lully had begun. This was Jean Philippe Rameau (born at Dijon in 1683, died at Paris, 1764). In him we meet a man full of contradictions, both as an artist and as a man, whose manner by turns repulses, interests, and often attracts us. His versatility surprises us. He was a physicist, mathematician, and as profound a theorist as he was an expert virtuoso on the organ and clavichord. In the science of acoustics he was especially skilled. His compositions for the organ and clavichord place him in the front rank of French writers for these instruments. He also excelled as a teacher. But his reputation is founded on the many grand operas he wrote, in which as a musician he showed a genius greater than the great Lully’s. If we were to examine the works of these two great men from a musical standpoint, we should find that those of Rameau are of a much deeper kind than those of the naturalised Frenchman. We accorded Lully the first place in this chapter because he was the father of the French opera, and because on that which he had wrought by hard work, Rameau based the lines of his own grand opera.

Before Rameau arrived at that exalted position which he occupies in the history of the musical drama, he spent a number of years in the pursuit of his ambition, which, to the historian, seem to have been positive waste of a great intellect. As a child he possessed great gifts, which his parents, who were also musical, wisely resolved to cultivate. He seems to have profited greatly by his early tuition, for at fourteen years of age it is recorded that he could extemporise a fugue at the piano on any given theme. His studies were interrupted about this time by his entry into a college of Jesuits, where his mental work took a legal turn, his father having a secret desire that he should be trained for the law. But the boy's soul was evidently in crotchets and quavers, for instead of listening to his Latin teacher, he employed the time in scribbling snatches of popular chansons and suites in his school books and those of his school-fellows. School was not to his taste. He disobeyed his masters, would not apply himself to the work set down for him, and altogether showed himself so unruly that he was at last expelled the school and sent back to his father. His parents then acquiesced in the boy's one great desire, and he was put into the hands of the best organists of Dijon to be instructed in theory and organ-playing. He eschewed all literature, except that treating of his favourite subject. Scarcely arrived at adolescence, his "dear music" lost its charm for him. Love filled his heart in the person of a young widow, whose attractions monopolised the whole of his thoughts and left no place for his music. The escapade was not without its good, for the object of his idolatry so teased him on account of his inability to write or speak his mother-tongue correctly, that he set to work with ardour to make up for his deficiency. His father was desirous that the friendship should cease, being fully alive to the misery of an imprudent marriage. He therefore made arrangements that the youth should go to Italy, ostensibly to continue his musical studies. And so in 1701 we find the young Rameau, at eighteen years of age, in Milan. But the music of the Italians affected him but little. He had no taste for the operas of Alessandro Scarlatti and Giovanni Buononcini the son of Maria Buononcini, nor for the Church music of Lotti and Caldara. The explanation is perhaps to be found in Rameau's youth, and in the contrast of the music of the new Venetian school to that of the Lully following, the latter of which he had imbibed from his cradle. In the latter, rhetorical declamation preponderated, whereas with the Italians generally

love of colour, and with the Neapolitans in particular melody dominated. We can understand, then, why it was that Rameau left Milan and joined himself to a travelling operatic troupe, with whom he took service as a violinist, visiting Marseilles, Lyons, Nîmes, and other cities in the south of France. When tired and weary with this Bohemian life, he returned to Dijon, stopping for a time on his way at Montpellier to prosecute his studies with real earnestness. But his was a restless nature. It had now entered his head that only could he find his proper level at Paris, and for the capital he forthwith set out. Here we find him in 1717, at the age of thirty-four years, rich in experience, but with no reputation as an artist. His talents were speedily recognised by Louis Marchand, court organist, who took him under his patronage, but speedily dropped him when he discovered the real genius of the man and found that he was likely to prove a dangerous rival. Marchand carried his malignant jealousy so far that it caused Rameau to leave Paris. We shall have again to refer to this deplorable trait in Marchand's character when we deal with Sebastian Bach and his relations with this envious court musician. Rameau left Paris and obtained the appointment of organist at Lille, which post he exchanged for a similar one at Clermont. His sojourn at this quiet mountain town was full of value for the future. The perfect solitude he enjoyed enabled him to reflect and mature those great principles which have made his name so exalted in the history of the opera. Here he produced his celebrated "*Traité d'Harmonie*," a work that has insured its author an immortal name among musical theorists. His zealous study when a lad of the treatises of Zarlino, Mersenne, and Descartes now began to bear fruit of the richest kind. He was the first man to prove that the system of harmony then prevailing, and which has come down to us, was based on a purely scientific foundation. While in his mountain retreat Rameau wrote a number of motets and cantatas, besides several ingenious pieces for the organ and piano. The feeling now took possession of him that his talents were lost in the quiet provincial town. It offered no scope for the development of that which, as a man of science, he felt he possessed, and his thoughts turned again to Paris, where we find him in 1721. No sooner returned to the French capital than he set about publishing his "*Traité d'Harmonie*," and a few years later (1726) another theoretical treatise, "*Nouveau Système de Musique Théorique*,"

two works which caused much controversy, but at the same time brought him well into public notice. His reputation speedily rose. He was regarded as a great and learned man, and his fame increased tenfold when it was discovered that he was also an expert in organ and harpsichord playing, as well as a gifted writer for those two instruments. But Rameau was not satisfied with the success that attended him. His heart yearned for other triumphs. He was pained that a great number of composers, many of inferior ability, should enjoy the favours heaped upon successful operatic writers, whilst he, in the years of ripe manhood, had not had one dramatic work performed. His patron, Popelinière, Controller-General, obtained for him (1730), from the then celebrated Voltaire, a libretto, *Samson*.^{*} Rameau set to work and soon completed his *Samson*, but it was not destined to be performed, Thuret, directeur de l'Académie Royale de Musique, excusing himself from producing it on the ground that the public were not attracted by Biblical subjects. But by 1733 he seems to have overcome all obstacles, as in that year his opera *Hippolyte et Aricie* was publicly performed. He had now reached the age of fifty years, an advanced one for a man to make his first appearance as an operatic writer. His musical genius was, however, vigorous and fruitful, and showed no signs of approaching decay. As energetic in working as his intellect was strong, he produced, during the remaining fifteen years of his life, twenty-one operas. The performance of *Hippolyte et Aricie* divided musical Paris into two antagonistic camps. Rameau had introduced new elements, which brought down upon him the thunders of the Lully worshippers, in whom alone they saw what was right. To allow innovations in Rameau without a vigorous protest would be to admit that their idol, the father of French opera, was capable of error, or at least inferior. The Rameau faction claimed the working and form of *Hippolyte* as an advance upon Lully's operas, and demanded their recognition as such. At the performance of every new opera by Rameau, the quarrel was renewed, and not one of the master's works achieved its right of existence except through the heated fires of strong controversy. Success, however, lay with the supporters of Rameau. All that master's operas were produced, and

* Rameau subsequently used themes, and sometimes whole scenes, of the rejected *Samson* in his opera *Zoroastro*.

the opposition gradually declined, until, just prior to the death of Rameau, a compromise was effected, when it was agreed to regard Lully and Rameau conjointly as the representatives of national opera of France. There were still some, however, who could not be reconciled to Rameau during the master's lifetime, and it was not until 1752 that feuds were forgotten. In that year a travelling Italian operatic troupe journeyed to the French capital and found many friends among the public. Musical Paris saw that the existence of its own opera was threatened, and the two factions closed their ranks and showed a united front towards the invading opera. Instead of contentions between Lully and Rameau cliques, a struggle was now projected between *buffonistes* and *anti-buffonistes*, as the two parties were called—i.e., between the supporters of the Italian and French national opera. The term *buffonistes* arose because the permission granted the Italian company to play in Paris restricted them to the performance of *opera comique*, an offshoot of the *opera buffa*.

The general style of the Rameau opera was based upon that of Lully. The palm of musical worth lies with the former, which in working shows a decided advance on its predecessor. Musical individuality is strongly marked in the operas of Rameau, whilst those of Lully can show but little of this excellent feature. Again, Rameau's harmonies are much more interesting than Lully's, owing doubtless to the former's skill as an instrumental performer and his deep studies on the theory of the tonal art. The richness of his chords and the novelty of his modulations constitute a grander dramatic background to his operas than that which Lully was capable of creating. To this he added a real division of voices, a proceeding that contributed greatly to the effectiveness of his choruses, *ensembles*, and orchestration. We think we can trace the origin of this progressive step in his skill as an organist and his consequent acquaintance with polyphony.* In his orchestration, as far as the use of certain instruments, Rameau was also superior to Lully, the instrumentation of certain recitative passages

* We do not refer to Italian or German polyphony. Rameau's part-writing was inferior to both these, exhibiting crudities and much that is awkward, unclear, and bombastic; but the evident desire to emancipate the voices and individualise them by a greater independence of movement renders his scores more interesting than his predecessor's, and evidences the inborn gift of Rameau for free part-writing.

in his operas *Les Indes Galantes* and *Zoroastro* being remarkably fine. The parts for the wood instruments are entirely independent of those for the strings, though both may be going on at the same time. Formerly the wood instruments had the same phrases as the strings. But the influence of Lully upon Rameau is more strongly marked in the direction of musical declamation, and in a rhetorical musical pathos wherein the rhetoric predominates over the music. Changes of time, often as many as three and four even in short movements, sometimes lasting for a few bars only, a consequent result of the supremacy of the declamation over all other musical factors, are to be met with in Rameau as frequently as in Lully. The style of these two masters of the French national opera finds its parallel in that of their contemporaries Corneille and Racine, in the field of the French drama. In both we find grand dramatic strivings, forcible expression, and occasionally truly poetical scenes full of tender pathos. But side by side with this reigns a hollow rhetoric, which often usurps the place of true nature and passion. Whilst the poets fatigue us with their pompous, even measured "Alexandrines," the musical dramatists tire us with the monotony of their declamatory recitative. As both, however, affected an external pathos, French taste was gratified, and by common consent it was regarded as classical.*

But notwithstanding that Lully and Rameau largely employed a hollow and pompous rhetoric, they created for the opera a dramatic truthfulness and consistency like that which inspired the works of Corneille and Racine; and this entitles them to a high place among the pioneers of the grand opera. To Gluck they were as beacon lights, and from them he gained an immensity of knowledge. That an opera like *Castor and Pollux*, by Rameau, should have retained its hold over the public several years after the production of Gluck's most successful operas, proves how much he must be regarded as a pioneer of the great German composer. †

* Although we have sought to emphasise the dominating declamation in Lully and Rameau by comparing their work to that of the two great dramatists, we readily admit that what Corneille and Racine achieved was more important and possessed more vitality than the work of the two musicians, for poetry as the older art had not, in the seventeenth century, to prepare the ground for a new art-form, as it inherited from the Greeks most brilliant models.

† Of the many musical dramas composed by Rameau we may single out *La Princesse de Navarre*, "comédie avec intermèdes;" the three opera ballets *Le Temple de la Gloire*, *Pygmalion*, and *La Naissance d'Osiris*; and *Acante et Céphise*, "pastorale héroïque."

The principle that governed Rameau's harmonies was his discoveries in theoretical science on the combination of tones generated by one ground tone—*e.g.*, the octave, fifth, and third. If one strikes a certain key on

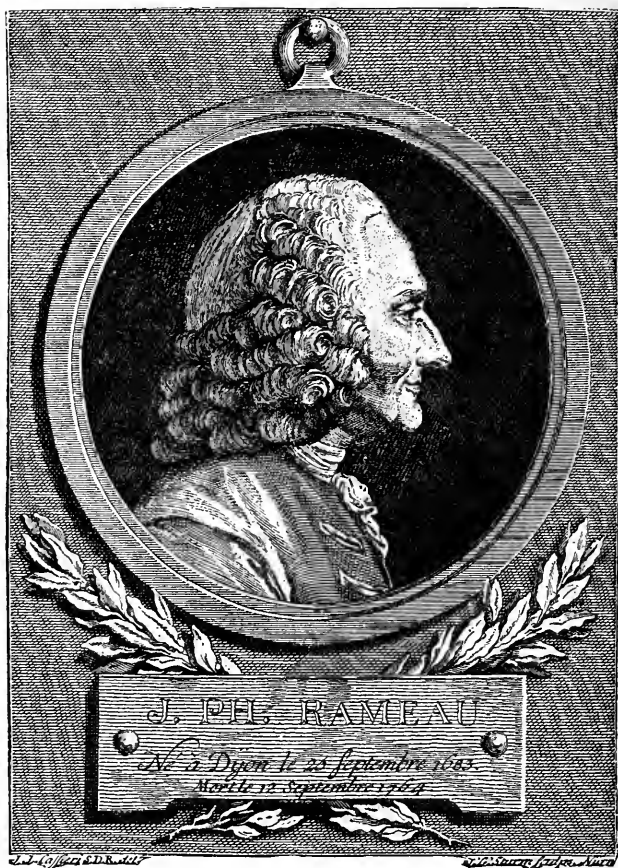


Fig. 228.—Portrait of Rameau.

(After Restout.)

the piano, especially one of the lower ones, and at the same time uses the loud pedal, in addition to the tone actually sounded its octave, fifth, and third will also be heard. The harmonic relation of these tones represents the major triad in extended position, and on this primary

chord all other chords, since Rameau's time, have been based. The *fifth*, which was generated by the ground-tone, Rameau called "duodecime," *i.e.*, twelfth, because it is given out only in the second octave; and the *third*, sounding in the third octave, he called "septdecime," or seventeenth. Yet notwithstanding certain harmonic crudities which Rameau, with all his theoretical learning, now and again employed, his is the great merit of proving that our modern system of harmony is based on nature's own laws, while formerly it had been sought to justify it by subjective theory only. To him also is due the thanks of the musical world as being one of the first to introduce into musical practice the even-tempered system based on the division of the octave into twelve equal semitones, in the place of the unworkable tone-system founded upon a purely acoustic division of intervals. Without such a system the improvements which have been made in all instruments with a fixed tuning, such as the organ, piano, and all wind instruments with valves, would undoubtedly have been greatly retarded.*

Rameau; like his predecessor Lully, was brought into connection with most of the prominent men of his time, philosophers, poets, and statesmen. But his learned contemporaries were not all his admirers. Some attacked his principles with violence even. Yet the fact of the musician's theories being so furiously combated shows the importance of the man in his day. His relations with Voltaire have already been referred to. Rousseau's references to him are most eulogistic. He says: "The operas of Rameau have ennobled the lyric stage. He has bravely broken

* With reference to the division of the octave into twelve semitones, Rameau was preceded in this work by Zachino, an Italian musical savant (1519—1590). Zachino is known to have introduced his system about 1548. By it he indirectly influenced the structure of the harpsichord, the notes added by the Zachino theory necessitating additional keys, which were the forerunners of the black keys of the modern piano. Nearly two centuries later Sebastian Bach, in the first part of his "Das Wohltemperirte Clavier," or well-tempered piano, 1722, and therefore still earlier than Rameau, introduced the even-tempered system into musical practice. Bach's application of the system rested no doubt on the discoveries of Neithardt and Werkmeister (1690—1710). Rameau's "Génération Harmonique" was not published until 1737, or fifteen years after Bach's work had appeared; but it was owing mainly to the energetic strivings of Rameau that the system was generally adopted. After Rameau we come to Marpurg's "Essay on Musical Temperament" (Breslau, 1726) and Drobisch's "Musical Temperament and Fixing of Tones" (Leipzig, 1852). Drobisch himself had the great advantage of Chladni's (1756—1827) profound acoustical studies.

through that small circle within the circumference of which our petty musicians have revolved since the days of the great Lully. Even if one were unjust enough to deny Rameau's genius, one would still be forced to admit that he has won for future musicians an immunity from attack when propounding new theories which is of no small import. He has been stung by the thorns; his followers will pluck the roses." In a pamphlet published in 1755, "*Erreurs sur la Musique dans l'Encyclopédie*," Rameau declared war against the encyclopædists. His essay met with a contemptuous rejoinder from D'Alembert, a profound scholar, ridiculing the pretensions of musicians who attempted to enter into controversy with scientists in the realms of physics and mathematics. Rameau replied to the overweening savant in language full of vigour and power, completely vanquishing his antagonist. But the victory was dearly bought. It aroused a spirit of vindictive hostility against him that did not stop short of assailing even his family relations. The splenetic Diderot, in a satirical dialogue "*Rameau's Nephew*" (translated by Goethe), says: "*C'est un philosophe dans son espèce il ne pense qu'à lui; le reste de l'univers lui est comme d'un clou à son soufflet. Sa fille et sa femme n'ont qu'à mourir quand elles voudront; pourvu que les cloches de la paroisse qui sonneront pour elles continuent de résonner la douzième et la dix-septième, tout sera bien.*"* Another encyclopædist, Grimm, whose vanity had also been stung by the hard-hitting of Rameau, attacked the musician and, like Diderot, sought to hide his own discomfiture by traducing the private character of his adversary, insinuating that he was a "sauvage," and wanting in the nobler sentiments of humanity. Fortunately for the honour of our learned theorist, the King of France discredited such ungenerous attacks on the musician, and assured him on several occasions of his personal esteem, knighting and decorating him with the Order of St. Michael, and appointing him composer to the court of France.

Any account of the progress of French music during the seventeenth

* This allusion to the indifference of Rameau for his wife and daughter is a licence of the critic and not based on any known fact, as we have failed to trace any evidence pointing to an unhappy Rameau household, whereas on the contrary we do know that through long years he succoured a sick sister and an old organist, Balbâtre, both acts evidencing a nature quite other than that attributed to him by Diderot.

century would be incomplete that did not refer to a family of musicians who for generations fostered and promoted, like Rameau, the classical in musical art amongst French composers, organists, and pianists. This was the Couperin family, the members of which adopted the musical profession for upwards of two hundred years, reaching therefore into our present century. By their numbers and choice of the musical profession, we might compare them to the Lassus and Bach families, whilst as regards numerical strength they greatly exceeded the latter famous house. The first Couperin that engages our attention is one Louis, born at Chaume en Brie in 1630, organist at Versailles and court virtuoso on the viola. He died childless. There exist three grand suites for the harpsichord in manuscript bearing his name. His brother François (1631—1698), the real ancestor of the Couperin family, was organist at St. Gervais, Paris. Some well-written organ pieces by him are still to be found. His daughter Louise acquired a considerable reputation as singer and claviciniste, and was made a member of the royal chapel. Then come Nicolas Couperin, clavicinist, known as "Couperin le Neveu," and Armand Louis Couperin, whose reputation as an organist induced Dr. Burney to attend one of his recitals. This brings us to the eighteenth century, and to the brightest star of the Couperin family, François the second (1668—1733), known as "Couperin le Grand," the son of Charles Couperin, born and died in Paris. In 1696 Louis XIV. appointed him organist of St. Gervais, and in 1701 court player. We can scarcely point to any greater testimony in the distinguished master's favour than that his harpsichord works, represented chiefly by four volumes of "*Pièces de Clavecin*," met with the approbation of Sebastian Bach, whose opinion of them was such that he recommended them to the careful study of his pupils. In addition to these, the celebrated performer has left "*L'Art de toucher le Clavecin, y compris huit Préludes*;" "*Les Gouts Réunis, ou Nouveaux Concerts, augmentés de l'Apothéose de Corelli*;" "*L'Apothéose de l'incomparable Lully*;" also a great number of fugues for the organ, violin trios, pièces de viole, and secular and sacred cantatas. His daughter Marguerite Antoinette Couperin was also a skilful performer, and received the appointment of court claviciniste, an honour that had not hitherto been conferred on any woman.

Among the writings of the Couperin family we frequently meet with the form *Suite*, although not under that name. The suite consisted

of a number of different pieces of peculiar and varied make, each complete in itself. Sebastian Bach composed several works of this kind, naming them "French suites," although they had but little in common with those of Rameau and the Couperins. Compared to his English suites and partites they have a condensed form based on French dance rhythms, and are conceived in a more popular style. To the French people the word *suite* signified nothing but a collection of dances in the same key, but varied in movement and rhythm to afford the necessary contrast and increase of interest. Sebastian de Brossard (1703) states that the sequence of the French suite-form was: Prélude, Allemande, Courante, Sarabande, and Gigue, the Courante and Sarabande being sometimes replaced by Gavotte and Bourrée. This type, to which there were exceptions, both as to the number of the component parts and their character, existed in its general form prior to Couperin le Grand. A *Suite* by Auxcouste, consisting of a number of secular part-songs, was published as early as 1652 by the Paris firm Ballard. The praiseworthy work of elevating the popular dance rhythms into tasteful polyphonic movements for the harpsichord might well, we think, be attributed to Couperin le Grand and Rameau.

CHAPTER XX.

THE GERMANS IN THE SCHOOL OF THE ITALIANS, AND THE PRECURSORS OF BACH.

DURING the century and a half, 1550—1700, we have seen (1) the Italians masters of the musical field, the pioneers of the tonal art and arbiters of all controversial elements, and (2) the French, desirous of emulating the successes of their Italian neighbours, bestirring themselves and earnestly endeavouring to consolidate a new kind of music. What the Germans—the third great musical people of that epoch—were doing, will form the subject of our present chapter.

Our last references to the Germans were in the thirteenth chapter, when we watched the growth of a music the outcome of the Reformation movement, and bearing the impress of the bold individuality of the great Reformer. Prior to the appearance of Luther, musical

Germany had been dominated by Netherland doctrine; but borne upon the powerful tide of Church reform was a new Church music, and the last master to whom we referred as receiving instruction, if not directly from Luther, certainly immediately enough for us to regard him as a Lutheran disciple, was Johann Eccard. With the death of Eccard, music in Germany underwent another change. Now that the moving spirit and the personal disciples were no more, Lutheran doctrine had not the same weight, and Evangelical composers and those of the Catholic masters who had followed the musical lead of the Reformer began to be acted upon by other teachings. Together with the influence which the schism in the Church still continued to exercise upon the development of the tonal art at the beginning of the seventeenth century, two great mental streams were steadily and surely operating upon German composers, dividing them into two groups with sharply-defined characteristics. These two groups of masters we have respectively named (1) pupils of the Italians, and (2) precursors of Sebastian Bach. This second group is so designated because on the creations of its masters Bach based a large part of his work, and also because they bear an impress peculiar to the German mind.*

We will first deal with that group of masters who turned from their old Netherland teachers to the Italians. We need scarcely inquire the reason of this change. Since we were last with the Germans there had come upon the scene Palestrina, who enchanted all Europe by his fusion of the delightful euphony and melodic beauty of the Italians with the polyphonic profundity of the Netherlanders. With the culture of the Renaissance in art and science, and the growth of humanitarian principles, Italy became the magnetic centre to which were irresistibly drawn all the most gifted and zealous minds in Europe. And to Italy resorted the German tone-masters; and as Venice was the nearest port to Germany, and the channel of communication between northern and southern, eastern

* This division of the German tone-poets of the seventeenth century does not imply that amongst the pupils of the Italians there were no precursors of Bach, nor that amongst the latter there may not have been some who were pupils of the Italians. But those masters whom we have designated "Bach's precursors" were the most important in that direction, whilst those whom we have classed "pupils of the Italians" were chiefly instrumental in introducing Italian doctrine into Germany, and thereby gained their significance.

and western Europe, and possessed, too, one of the largest and newest tone-schools in Italy, to that city our masters principally flocked.

The first German master who we believe received instruction from the Venetians was Gallus, also known as Handl, Händl, and Hähnel (1550—1591). Gallus' pupilage under the Venetians is established, in our opinion, by the two following facts—(1) the close proximity of his birthplace, Carniola, a town in the Austrian province of the same name, to the city of the lagoons, and (2) the Venetian impress which his sacred compositions bear. Of these the three eight-part motets, "Cantate Domino," "Dominus Jesus," and "Hodie completi," are composed for double choirs that respond to each other in short sentences, after the style invented by Willaert, the founder of the Venetian school. They also possess a strong likeness to the sacred works of the Venetian master Leone Leoni. As Andrea Gabrieli was in the zenith of his fame at the time Gallus would have been about twenty years of age, we think it not at all improbable that the youthful German entered himself as a student under that celebrated master. Certain crudities of harmony, occasionally not uninteresting, distinguish the German from his Venetian fellow-students, with whom euphony was the all-important consideration. His works contain also certain reminiscences of Mouton and other Netherlanders, besides a pre-Palestrina character, which again single him out from his Venetian contemporaries. In 1587 Gallus was attached to the court of Rudolph II. at Prague. Four years after he died at the early age of forty-one. By birth a Southern German, and in religion a Roman Catholic, Gallus remained uninfluenced by the Reformation upheaval and Lutheran workings in the art of music. It is pleasing to note that the works of Gallus found favour alike with Catholics and Reformers. The Protestant master Ehrhard Bodenschatz, cantor at Schulpforta in 1600, published nineteen selected works by Gallus in his "*Florilegium Portense*." As but nine years had elapsed since the master's death when these works were published, it speaks much for the celebrity of the man, and shows that his reputation was well deserved, as all will readily admit who scan his two motets, "*Vespere autem Sabbati*" and "*Ecce quomodo moritur justus*."

The next important German master was Jacob Meiland (1542—1577, according to some 1542—1607). Meiland for a time held the post

of chapel-master to the Landgrave of Anspach. Besides studying at Venice, he also underwent a course of study at Rome, traces of the teachings of these two schools being clearly visible in his compositions side by side with distinct German characteristics. Meiland seems to have been specially impressed with the secular choral song of Venice, as he has left behind him several pieces of this kind in the style of Gastoldi, Donati, Monteverde, Da Foggia, and Brunelli. He also wrote a number of *Song-dances*, a form very popular with the Venetians. In 1564 he published at Nuremberg "*Cantiones sacræ quinque et sex vocum harmonicis numeris in gratiam musicorum compositæ*," of which the copy now in the Leipzig Library is the only known existing one.

The third noteworthy German pupil of the Venetian school, Adam Gumpeltzhaimer, was born in 1560 at Trossberg, in Bavaria. Although a pupil of the Augsburg master Enzemüller, his compositions, especially the sacred, show unmistakable Venetian influence. An eight-part motet, "*Benedicta sit sancta Trinitas*," is modelled after the motet form of Giovanni Gabrieli. In 1591 he published "*New German Songs for Three and Four Voices, written in the Style of the Italian Villanelles*." Even if the title had not pointed to their origin, the musical contents would at once have indicated their Italian source. But notwithstanding these admitted Italian imitations, there is much in the master's works indicative of purely German national feeling, and that, too, in a higher degree than displayed by either Gallus or Meiland. The Teutonic profundity and inward expression of the feelings characteristic of the German are evinced by him in a manner as simple as it is touching, and where his setting is to original German texts and not to Italian verses, these national features are naturally more prominent. But notwithstanding this interesting national colouring, there was yet an immense gulf between Gumpeltzhaimer and Bach, although perhaps in earnestness of intention and truthfulness of expression he is entitled to rank beside the giant Sebastian. In simplicity he is the opposite to Bach, his music being easily understood by the public at large, demanding none of that trained mind necessary to a correct understanding of the illustrious Protestant composer. But to appreciate Gumpeltzhaimer fully, with his many German idiosyncrasies, an acquaintance with his works is imperative. There is for us a charming attractiveness in the pure, simple cadences

of this master's sacred works akin to that of those sweet spring blossoms, the primrose and violet. Yes, in truth, they are the harbingers of that ripened spring in the German tonal art to which we are rapidly approaching, and therefore it is that they possess for us an inexpressible virginal charm. Within the last decade certain German artists, to wit Commer, Mettenleiter, and Wüllner, have edited and republished several compositions of this period.

We now come to the Bavarian, Christian Erbach (1560—1628), the next prominent pupil of the Venetians. Erbach was famous as an organist. First he was organist in the house of the merchant princes Fugger at Augsburg, and afterwards cathedral organist in the same city. He had the distinguished honour conferred on him of being elected municipal councillor. In the "*Florilegium Portense*" of Bodenschatz, already referred to, there are a few pieces bearing the name of Erbach, of which one, "*Angelus Domini*," for six voices, and another, "*Domine Deus noster*," for eight voices, are so thoroughly Venetian in style and feeling that even a practised connoisseur might be deceived into attributing them to no less a man than Giovanni Gabrieli. By his great work, "*Modi sacri seu cantus musici ad ecclesiæ catholicæ usum vocibus 4, 5, 6, 7, 8, et pluribus ad omne genus instrumenti musici accommodatis*," published at Augsburg during his lifetime, he belongs to that body of musical disseminators of the style called by Ambros "*Germanic-Venetian*."

The next prominent German who studied at Venice was Hans Leo Hassler, a master to whom we have already alluded as an adapter of the Lutheran melody, "*A firm fortress is our God*," and as a fellow-student of the younger Gabrieli. Hassler was born in 1564 at Nuremberg, and when twenty years of age went to Venice to study under Andrea Gabrieli. By the Venetians he was called Gianleone Hassler, and, up to a certain point, they were entitled to regard him as one of their own; for, as Ambros says, "he was not only the mental twin-brother of Giovanni Gabrieli, but possessed more of the mind of the uncle Andrea than Giovanni himself." Another writer, Proske, observes: "The work of the master (Hassler) in the fugal style unites in itself the highest and most beautiful that German and Italian art could at that time produce." Hassler succeeded in fusing the two styles in a manner superior to any of his predecessors. In his "*Cantiones sacrae*" (1591) and his masses (1599)

the Venetian element predominates, and in his "Pater noster," the psalm "Cantate Domino canticum novum," and in a mass for twelve voices, published by Kieseewetter, he exhibits powers as a tone-colourist equal to either of the Gabrielis. The German leaning of the master is seen at its best in those psalms and sacred songs for four voices, written in fugato style, first published at Nuremberg in 1607, and reprinted by Kirnberger of Leipzig in 1777; also in some national secular songs—*e.g.*, "The pleasure garden of new German songs" for four and eight voices, brought out in 1601, which became extremely popular. According to the practice of the times, several of these melodies were adapted to sacred words, and found a place in the Church service. We quote two, "O bleeding head" and "Direct Thou my way," the melodies of which were appropriated from Hassler, the latter from his five-part love song, "My heart is sore oppressed because of maiden fair," the initials of the first strophe of five lines giving the name "Maria," an acrostic custom of the times. The style and structure of his popular songs, although distinctly German, gained much through the master's Venetian training. Thus his canzonettes (1590) and madrigals (1596), and even a collection of "German Songs for four, five, six, and eight voices," published at Nuremberg in 1597, which carry a second title of "Cantiones novæ ad modum Italicum," all bear evidence of Italian influence. In 1585 Hassler returned from Venice, and was at once appointed organist to Count Octavus II. von Fugger at Augsburg, and from 1601 to 1608 we find him at Prague attached to the court of the Emperor Rudolph II. He died in 1612 at Frankfurt-on-the-Main, where he had followed John George, the Elector of Saxony.

The last important German pupil of the Venetians was Gregor Aichinger (1565—1621). To what extent this master was indebted to Italy we may gather from the preface to his "Sacrae cantiones," published by Gardano at Venice in 1590, dedicated to Jacob Fugger, wherein he avows his Italian predilections and attempted imitation of G. Gabrieli. In 1599 Aichinger visited Rome, and in his compositions, as in those of Meiland, we note the Roman influence. His music discovers many new and original traits. In the motet "Ubi est frater tuus," for three voices, the reply of Cain, "Am I my brother's keeper?" is written for one voice only, with the direction to be sung "insolently and defiantly." The interruption of the trio for this effective solo response deserves to be noted. In the opinion of Ambros,

Aichinger was superior to Gallus, the latter appearing to him as a "solid talent" beside the "genius" (Aichinger). With this we, on the whole, coincide, as on some occasions Aichinger certainly rises much above Gallus, *e.g.*, in the motets, "Lauda anima," "Factus est repente," and the six-part "Intonuit de celo Dominus," published in 1606 at Dillingen, which are among the best of the beautiful compositions that emanated from the Venetian school of German masters. Aichinger, besides being a great musician, was a highly cultivated and thinking man. In the latter part of his life we find him officiating as priest in the church at Regensburg. In the early part of his career he seems to have devoted himself wholly to the study of music, and to have moved entirely in musical circles. His appointment as organist to the Fugger family was apparently the most important post he ever held. As it will be remembered that Leo Hassler, Christian Erbach, and other musicians of eminence filled the same office in this family of merchant princes, a short reference to them and what they did to further the tonal art may not be deemed out of place. Munificent in all that concerned art, they did not restrict their bounty to native talent only. Their personal relations with celebrated musicians and masters of the plastic art extended, like their commercial friendships, far beyond the boundaries of the German fatherland. Giovanni Gabrieli, the most illustrious master of the old Venetian school, was among their most intimate friends, writing several pieces for their family fêtes. It was the attraction of the Fugger family that induced Orlandus Lassus to leave Antwerp for Munich. During the century of the Reformation, and also in the seventeenth century, they held a leading place among the patrons of Catholic tonal art, but, irrespective of religious bias, what they did to further the cause of music has gained for them an honourable place in the history of German art.

Besides the masters we have named above, there belong yet to the Germanic-Venetian school a number of other German composers whom we must content ourselves with naming only, both because they are not so important, and because we have not the space. The most noteworthy among them was Weissensee, from Thuringia, born in 1560, a prolific composer in the Germanic-Venetian style; next the Tyrolese Ammon, from Imst, who flourished at the end of the sixteenth century, his works showing the influence of Orlandus Lassus besides that of the Venetians; then Vulpus,

cantor at Weimar in 1600; and lastly, Christophorus Demantius, born in 1571 at Reichenberg, the author of a celebrated tutor, "*Isagoge artis musicæ*," which ran through thirteen editions between 1605 and 1671.

But this does not exhaust the list of German masters who imbibed their higher musical education from the Italians. Hitherto we have dealt exclusively with pupils of the Venetian school, but there was another large and important body that were attracted to Rome through the fame of Carissimi and Frescobaldi. It will be remembered that in a former chapter we spoke of Frescobaldi—the king of all Italian organists of the seventeenth century—as belonging to the new Venetian school. This was really the case, but on being appointed organist to St. Peter's at Rome he took up his abode in the Papal city, and it was while there that the most prominent of his German pupils came to him. It would therefore be incorrect to speak of Frescobaldi's pupils as belonging to the Venetian school, and thus we have treated them as part of the Germanic-Roman school, the more so, too, because the Roman Carissimi's teachings were of great weight with the Germans. Such of those masters as left their fatherland primarily to study at Venice, subsequently visiting Rome, we have included with the Venetian pupils.

Amongst the German pupils of Frescobaldi and Carissimi, Kerl and Froberger stand out in bold relief. Johann Kasper von Kerl was born in Saxony in 1625 (according to Rudhart, in 1628 at Ingolstadt), and at an early age was sent by his patron, Ferdinand III., to Rome, where he studied under Carissimi. On his return to Germany he wrote largely, improving both the sacred and secular recitative. He employed a freer voicing of parts and developed an altogether superior artistic style, all of which advances are to be attributed to his studies under Carissimi. A "*Missa Solennis*" and a five-part Requiem performed in Germany at once established his fame as a composer for the Church, the Viennese joining in the laudations that greeted their fellow-townsmen. He resigned his appointment at Vienna in favour of that of court chapel-master at Munich to the Elector of Bavaria, succeeding Rudolph Lassus, the son of the great Orlandus Lassus. Although Kerl was wholly a pupil of the Italians, he was one of the earliest German masters who contested with the Italians the musical supremacy at the German courts, a struggle which was maintained with as much bitterness as zeal from the end of the seventeenth to far

into the nineteenth century. It was not that Kerl was unmindful of his indebtedness to Italy, but rather that he was possessed of an anxious desire to propagate the classical style of his tutors, Frescobaldi, Carissimi, and of men like Giovanni Legrenzi, to the exclusion of the then encroaching concert style of Italian composers and singers, whose only objects were the gratification of the senses by meretricious vocalisation. This struggle first came to a decided head at the Munich Court Theatre about 1660, where Kerl and his operas were violently opposed by the vain and spoiled Italian singers of the court. That they should be compelled to admit the superiority of a German, a pupil of their own countrymen, was exasperating to the Italians. The struggle was embittered by Kerl insisting on a stricter artistic rendering in their performance of his operas. In vain did the art-loving Bavarian prince strive to strengthen the position of his chapel-master by nominating him councillor of the Electorate; the jealousies and intrigues wore the master out, and in 1673 he left for Vienna. Ten years later we meet him again in Munich, where he died, and was buried in the Church of St. Augustine in 1693. There is not much doubt that Kerl, when in Rome, received instruction in organ-playing from Frescobaldi. All information speaks of him as a most accomplished performer on the organ. This skill he could hardly have acquired from Carissimi, and we may, not without some reason, assume that, as a musician and a man of general attainments, he put himself under the celebrated Frescobaldi, who was then in Rome exciting the musical world by his wonderful recitals. The latest investigations place Kerl in Rome at the age of twenty about the year 1645; according to Della Valle, Frescobaldi was then still alive, and according to Fétis, who dates his death in 1653, he might have enjoyed ten years of that great organist's tuition. A number of modern historians, with more or less certainty, also place Kerl among the pupils of Frescobaldi, and, as further testimony of this, it must be stated that Kerl's earliest fame was acquired through his excellent organ-playing, and that later in life the organist Kerl overshadowed the chapel-master. In 1673, on returning to Vienna, Kerl was at once reappointed imperial organist to the Cathedral of St. Stephen. Again, the Elector of Bavaria, on being crowned Emperor Leopold I., in 1658, at Frankfür't-on-the-Main, promoted his electoral organist to be imperial organist, and, on account of the extraordinary enthusiasm which Kerl's playing excited, presented him with a patent of nobility.

The influence of Frescobaldi is also distinctly traceable in Kerl's numerous works for the organ.*

The next master of note, and one of whom we possess positive testimony as a pupil of Frescobaldi, Johann Jakob Froberger, or Frohberger, was born at Halle not later than 1612.† He is said to have been the son of the town cantor of Halle, and to have been brought up according to the teachings of the Lutheran Church. By the interest of a high personage he was sent when a youth to Vienna. There he had the good fortune to attract the attention of Ferdinand III., and to secure that monarch's patronage. This same emperor, who at his own expense had sent Kerl to Rome, observing the gifts of the youthful Froberger, sent him also to Rome; and this time we are not driven to speculation, as with Kerl, whether he was recommended to Frescobaldi or to any other Italian master, for we are plainly told that he was sent to Frescobaldi. When in Rome, at the desire of his imperial patron, he entered the Romish Church, and no doubt he the more readily became a convert to Roman Catholicism as he had an unbounded admiration for his Catholic master Frescobaldi; and further, being of a highly-impressionable and imaginative temperament, he was easily excited and attracted by the splendour of the Romish ceremonial. Froberger excelled both as an organist and as a cembalist. In his writings we meet with the highly-developed contrapuntal and fugal style of his master side by side with a tendency to embellishment by an excessive use of ornaments, called by the French *agréments*, a feature introduced into music for keyed instruments by Couperin and Rameau. This imitation of the French is explained by a visit he made to Paris, according to some in 1655 or 1662, but we believe at a much earlier date. It is curious that during the lifetime of the master not one of his compositions appeared in print. This might have been owing to his own excellent penmanship. He wrote his works as if they were engraved, ornamenting them with original arabesques and figures of cherubs and imps. For his patrons he had them

* The court library at Vienna possesses a five-part Requiem in manuscript by Kerl, dated 1653; another Requiem, not named by Fétis, of 1688, is said to exist in Austria or Bavaria.

† The year 1635, asserted first by Matheson, and now generally accepted as the date of Froberger's birth, is completely disproved by Kochel's official calendar, "The Imperial Music Chapel of Vienna," wherein it is stated that the master was appointed organist of the Imperial Chapel in 1637, the date being supported by references to court documents.

exquisitely bound in gold leather of a costly description. He rejected the system of notation hitherto employed by Italian organists and many of his own countrymen, in favour of the five-line staff of the present day, writing indifferently in the C, G, or F clef. When writing for the organ he sometimes used four staves, putting them one under the other as in score. He was at three different periods imperial organist at Vienna. In 1657, owing to his frequent absences from the court, and to often exceeding his permitted leave, he fell under the displeasure of his patron, and left Vienna for Mayence, in which city he took up his residence. Although discarded by the emperor, he immediately found a new patron in the amiable and art-loving Sybilla, Duchess of Wirtemberg, with whom he remained on the closest friendly terms until his death in 1667, and not, as it is constantly but erroneously stated, 1695 and 1700. On his death, Sybilla wrote to Huygens, the celebrated scientist: "I am left alone, God grant me His grace, a pupil, poor and humble, of my dear, honest, faithful, and industrious teacher, the good Master Johann Jakob Froberger;" and in another epistle she says, "his noble compositions are so dear to me, that as long as I live I will hold fast by them." She erected a magnificent monument to his memory, which she found not "unworthy" of him. In 1695 one of Froberger's chief works, "*Diverse curiose rarissime partite di toccate, ricercate, capricci e fantasie per gli amatori di cembali, organi ed instrumenti*," was published for the first time at Mayence. In 1714 appeared a second and a larger work, also at Mayence, containing the most varied harpsichord and organ pieces, entitled "*Diverse ingegniosissime, rarissime e non mai più viste curiose partite di toccate, canzone, ricercate alemande, correnti, sarabande e gigue di cembali, organi e instrumenti*." The most valuable of the Froberger manuscripts, numbering about 222 leaves, now in the imperial library at Vienna, comprises interesting specimens of the toccate, capricci, canzone, and partite. If Froberger's works do not disclose the grandeur of his master Frescobaldi, they are often more melodious and less exacting than those of the great Italian. They contain much sterling worth, and were held in high honour by Sebastian Bach—a prelude and fugue* in E flat by the great Protestant master, of an early period, being composed on the Froberger model.

* These two pieces are now in the possession of Dr. W. Rust. See Spitta's "*Sebastian Bach*," vol. i., p. 321.

We now come to the two last South German masters of the seventeenth century who owe a part at least of their musical training to Italy—Georg Muffat and Heinrich Biber. They differ from the previous masters treated in this chapter in that they both spent a portion of their time studying in Paris. In a preface to "Fifty Ballet Pieces for four or eight Violins with a basso continuo," Muffat tells us that he modelled them after Lully, whose style he had endeavoured to copy. In 1675 he was organist at Strasburg, and fifteen years later organist at Salzburg, visiting in the interim Vienna and Rome. He was next appointed court chapel-master and page-master at Passau, where he died in 1704. In 1695 he published at Augsburg "*Apparatus musico-organisticus*," wherein Muffat proves himself superior to Frescobaldi and Pasquini in technical writing for keyed instruments, the twelve toccatas, chacone, and passacaille comprised in it demanding a technique of a more brilliant character than that required by the writings of either of the two Italian masters. In this bravura style of writing he approaches very near Couperin le Grand and Rameau.

Heinrich Franz von Biber, who was born on the Bohemian frontier in 1648, and who died at Salzburg in 1705, received his musical education in Germany, France, and also in Italy. He was one of the earliest German improvers of the sonata style. A collection of sonatas, consisting of twelve pieces for four and five string instruments, was published by him at Nuremberg, and many other collections, one of which comprises pieces for solo violin with an underlying thorough bass, and another for three instruments, were also brought out during his lifetime. Like Muffat, Biber laboured earnestly to create among his countrymen a love for a higher instrumental style and an appreciative taste for the skilled executant who rose superior to display for the sake of display. He himself enjoyed the reputation of being one of the first violin-players during the second half of the seventeenth century, and undertook an artistic tour through Central Europe, his masterly performances winning for him the popular applause wherever he went. At one performance given in Vienna, he aroused such an enthusiasm that the Emperor Leopold I., to mark his high sense of pleasure, raised him to the dignity of nobility.

No reference to Muffat and Biber and their meritorious efforts to emancipate instrumental from vocal music in Germany would be complete

without a passing remark on the general improvement in the construction of solo instruments which took place from 1650 to 1720, an improvement which had begun about 1540 and continued up to 1620, when all progress was stopped by the devastating Thirty Years' War. This impetus originated chiefly among civic magnates and the higher ranks of society. The



Fig. 229.—Lute-Maker.

first and most popular instrument to be improved was the German lute, and amongst its earliest improvers were Neusiedler, Gerle (1525—1540), Hofer, Lauffensteiner, Scheidler, Schindler, Setzkorn, Straube, Weiss, and Walter. The lute became a favourite throughout Europe. The accompanying illustration, a copy of a woodcut of the period, represents a German lute-maker in his workroom about to try a newly-finished instrument.*

The working classes also had their favourite instruments, which had been handed down to them from the Middle Ages. Those chiefly patronised by artisan and peasant from the end of the six-

teenth to the middle of the seventeenth century were the lyre (or hurdy-gurdy) and bagpipe.

The beautiful old woodcut below, which seems to belong to the classical Nuremberg school, introduces us to the popular lyre and bagpipe. The joy

* The lute retained its popularity up to the end of the seventeenth century, and was used indifferently in the church, the theatre, the home, and in serenading. It held a place in the affections of the people as great as the piano holds amongst us to-day, and, as is the case with the modern piano, was equally used and abused. Matheson, in 1713, complained that "the flattering lutes have in this world really more partisans than they deserve, and the professors are so ill advised that if they can but play a few allemandes in the Vienna or Parisian manner, they strive not nor care not a straw for real musical knowledge." And further on he waggishly remarks that "should you meet a lute-player eighty years old, you may rest assured he has been *tuning* sixty years of this; and the worst is, that amongst a hundred players, particularly amongst amateurs, you will find scarcely two who can tune correctly."

depicted on the faces of the performers and listeners is well expressed in the Latin quotation, "Music delights and adorns both gods and mortals."

Strictly speaking, Froberger ought not to be mentioned with the advance guard of Bach, to whom, perhaps, we but now come. But before we treat of the most important of these masters, it is necessary that we should make a few observations which the subject seems to demand, and which are of general musical historical interest.

Fifty years ago the belief prevailed that Sebastian Bach was with-



Fig. 230.—A Group of Musicians.

out any real precursor in his grand work, from whom he might have drawn nourishment, and on whose art-styles he might have founded and fashioned his own. Such was the fallacious belief even amongst musicians, not to mention several musical historians. If such a mistaken notion reigned amongst musicians, it may easily be imagined with what thoughts the vast musical public regarded Bach. To that wide worshipping world he was a master who stood alone, without any pioneer, great and wonderful in his isolation. To them he was not a *dens ex machinâ*, but one who, from his own innate genius, created and developed his grand art. Only as far back as twenty years ago this impression still obtained amongst

a number of usually well-informed musicians, and there is not much doubt that it is even so with the casual reader of to-day.*

Prominent amongst ardent musical investigators and thinkers who have zealously striven to find some connecting link between Bach and his precursors, both in the Bach family and elsewhere, stands the already quoted Moritz Hauptmann. Writing to his friend Hauser in 1827, he asks: "Have you not made any discoveries amongst the old book-shops of Frankfür̃t? Can you find nothing of Frescobaldi for piano or organ? I have fallen upon a piece by Frescobaldi, but it does not help me in bridging over the interval to Sebastian Bach, and yet it is in that direction that I feel one ought to alight on it."

The keen artistic instinct of the German critic Hauptmann indicated to him the right path he should explore, but he was so little aware that it was the Germans who were indebted to the Italians for the fugue—transmitted to them in some instances in as fully developed a manner as was possible, and in certain features unsurpassable in its completeness—that only a little later, in 1832, when writing to the same friend, he says: "Italy received from Germany the Gothic in architecture and the fugue in the tonal art, yet neither flourished in their strange soil, but rather degenerated; the fugue fled before the Italian sonata." But we have already shown that it was the Germans who were indebted to the Italians for the fugue, and we shall further show, in the course of the present work, that the most important of the Italian precursors of Bach were those who began to develop the modern fugue, their pupils transmitting the same to Bach in a state so perfect that he had but to put the finishing touch to it, whilst in certain of its features he had nothing to improve or add.

* The explanation of such a mistaken belief is, that if we look at Bach surrounded by his professional German contemporaries, he towers above them in all the grandeur of his undoubted greatness. The creation of Bach's most imperishable works falls just within that period when the *Zopf* style of the Neapolitan had exerted its pernicious influence over Germany, and when the links that had united Germany with the classical schools of Italy were either snapped or almost entirely forgotten. Under such circumstances it is indeed surprising and wonderful that, from his earliest youth, Bach should have turned his back on the deteriorated music that surrounded him and was praised on all sides, and struggled towards those sources of genuine musical art which, in the shape of the master-works of the Italians of the sixteenth and seventeenth centuries, were not only more difficult to obtain, but had to be diligently sought for amongst the *débri*s of two hundred years. Viewed from this point, it might be said that Bach stood alone, and he might be regarded as a heaven-born master, though in a sense other than the generally accepted one.

The immediate precursors of Sebastian Bach whom we propose to treat of here are Germans. Of these about half were pupils of the Italians; the Italians, therefore, will occupy but a secondary place. It should be remarked that the majority of the German masters treated in this chapter, and whose relations to the schools of Rome and Venice were of a more prominent character than their relation to Bach, were Catholics and South Germans, besides others who found the people of South Germany sympathetic to their work; whilst those masters who influenced the German cantor the most, and were in the closest relation with him, were principally the Protestants of North and Middle Germany. But this does not exclude the fact that among the real Bach pioneers there were also Catholics. To these we shall more fully refer in our chapter on Bach, when it will be seen that they were mostly Italian masters.

The North German precursors of Bach fall naturally into two groups. The first and larger consists of the pupils of the great Netherland organist Swelinck, to whom we referred in Chapter X., p. 349; the second, of those North German masters, who, though not immediate pupils of Swelinck, yet show in their works the influence of that master, adopting, in some instances, almost the very same art-forms.

Amongst the immediate pupils of Swelinck, Scheidt and Scheidemann were the most distinguished. The first, Samuel Scheidt,* was born in 1587 at Halle, the birthplace also of Froberger and Händel. He held the appointment of organist at the Church of St. Maurice, Halle, where he died in 1654. He was the first to introduce into Germany the profound style of Swelinck, which is in part the foundation of the organ compositions of Bach. During a part of his life Scheidt lived at Hamburg, and there he published his "*Tabulatura Nova*" for the organ in three volumes, perhaps the master's most important work. In it he proves himself a perfect master of the then new organ-colour style. In a preface addressed "to the good-hearted musically intelligent reader" there is much interesting matter on the technique of the organ. Besides the serious music for the Church which the work contains, there are also dances, written for the use of a small organ then specially built for home use.

Heinrich Scheidemann, born in 1600 in Hamburg, where he died in 1694,

* Matheson, in his "*Triumphal Arch*," also states that Scheidt was a pupil of Jan Peter Swelinck.

exercised an influence over his German contemporaries and followers not less great than his predecessor. At the early age of sixteen, on account of his musical gifts, he was sent by the Hamburg Church committee, at their expense, to Amsterdam to study under Swelinck. In 1625 he was appointed to succeed his father as organist in St. Catherine's Church, Hamburg, a post that he retained until a ripe old age, and that, too, with so much renown that when one offered to replace the great master he was scoffed at and pronounced presumptuous. Besides a number of excellent compositions for the organ, including several preludes and fugues, he set music to many sacred songs of contemporaneous German poets in a pleasing and melodious manner. A collection of such songs was published at Hamburg in 1652. If Scheidemann cannot be said to have directly influenced Bach, there is no doubt of such influence being exercised by his most important pupil Reinken.

Of the other pupils of Swelinck who deserve special mention, Jacob Schultz, born at Erfurt in 1581, died at Hamburg in 1651, is perhaps the chief. Schultz, who, after the fashion of the time, adopted his Latin equivalent Prætorius, was the son of Hieronymus Prætorius, himself a musician trained at Cologne, and appointed organist in 1582 to St. Jacob's Church, Hamburg, in which office he was succeeded by his son. Swelinck thought much of this pupil, Jacob Schultz, and on his marriage in 1608 composed and dedicated a song to him. Many of his very celebrated organ compositions appear to have been lost; there still exist, however, in the Hamburg town library collection, several *occasional* compositions (*i.e.*, pieces specially composed for certain occasions) which are distinguished by rich invention and novel and surprising modulations. Of the remaining noteworthy pupils of Swelinck we mention Melchior Schild (died in 1668), famed for his organ-playing and benevolence in founding an annuity of eighty dollars for organists; and Paul Syfert, or Seyfert, organist of one of the principal churches at Dantzic from 1620 to 1645. The relations of Swelinck with the Italians seem to have been less friendly than those of the Southern German masters, Syfert taking a leading part in the literary disputations that arose (see his "*Anticribratio Musica*").

We now come to those North German organists, who though not immediate pupils of Swelinck, yet belonged to that master's school, either as pupils of Swelinck's own pupils, or as imitators of the Netherlander.

The first two prominent names that meet us are Reinken and Buxtehude, the writings of both of whom exercised a deep and lasting influence over Bach. Johann Adam Reinken, also Reinke and Reinicke, was, like Swelinck, a Dutchman, and probably also born at Deventer. Swelinck died in 1621, and Reinken was born in 1623; any immediate connection between the two was therefore impossible. Reinken received his early musical education in Germany, at Leipzig, from whence he went to Hamburg to continue his studies under Heinrich Scheidemann, the most prominent pupil of Swelinck, whom he succeeded as organist in the Church of St. Katherine of the same city. When Reinken entered upon his duties as organist at Hamburg, his Amsterdam friends were apprehensive of his reputation in succeeding so great a man. But he quickly proved that he was well worthy to come after Scheidemann, and in a short time acquired a fame that few organ performers before him had enjoyed, and at the end of the seventeenth century he was without a rival. In 1703 Bach, full of enthusiasm for his noble art, wandered to Hamburg to hear the much-talked-of master. Seventeen years later, when Bach himself had risen to eminence, he repeated his visit to Hamburg, playing before the venerable old master, who had reached the good age of 97 years, and was still officiating as church organist. After extemporising for half an hour on the chorale melody "By the waters of Babylon," Reinken addressed these memorable words to Bach, "I thought this art had died out, but I see that it lives in you." The principal work of Reinken was his "*Hortus Musicus*," comprising preludes and chorale arrangements for the organ. He also published in 1704 at Hamburg a collection of pieces for two violins and harpsichord, under the title of "*Sonatas, Concertantes, Allemandes, Courantes, Sarabandes, and Chiques*." Matheson, contemporary critic of Reinken, seems to have experienced a feeling of jealous animosity against the master because of his celebrity, for although he did homage to his greatness in his "*Necrology*," he assailed his private character as a "free liver," asserting that he had often been rebuked by the clergy.

Like Reinken stands the Dane Buxtehude, a prince among organists. As a composer he was the superior of Reinken. Dietrich Buxtehude was born in 1635 at Elsinore, where his father was organist at the Church of St. Olave, and from his father he received his first lessons in the tonal art. Remembering how many of the elder Buxtehude's northern contemporaries were pupils of the Swelinck school, we think it very probable that it was with those

principles that Master Dietrich was indoctrinated. He seems to have made great progress with his studies, and his fame becoming noised abroad led to his appointment as organist in the old Church of St. Mary, at Lübeck. A contemporary, speaking of his marvellous execution, says "that the boldest would have quaked with fear had he to play an *alla breve* or fugue after Buxtehude." Great as was his renown as an organist, it was greater as a composer, his numerous and weighty compositions insuring him immortal fame. There also exist some pieces for the clavecin of a light character, and requiring but moderate execution, which are very pleasing. His preludes and toccatas for the organ are of a much more solid and brilliant character, but both clavecin and organ works are alike permeated with deep, poetical feeling. His fugues and fugal movements surprise us by their masterly development of polyphonic ingenuity. Of this class we specially mention a collection of eighteen great organ compositions which has come down to us, containing preludes with fugues, two chaconnes, a passacaille, a toccata, and a single fugue.* On the death of his father he composed an ode "in grateful memory of a loving parent and teacher:" this was published at Lübeck in 1674. Buxtehude also wrote several vocal works. In a volume of cantatas by him, the first in the book bears a striking affinity to Bach's "Easter Cantata," which leads us to the belief that it was after this that the Protestant master modelled his own. In 1673 Buxtehude instituted musical Sunday evenings in St. Mary's Church, where he was organist, the clergy at the same time instructing the people in spiritual matters. These musical meetings were very popular, not only with the people of Lübeck, but also with the inhabitants of the neighbouring towns. They seem to have been the first sacred concerts of the kind ever held in the north of Germany. For these gatherings Buxtehude augmented his regular choir by forty instrumentalists. The immense labour that these concerts entailed on him, in addition to the ordinary difficulties attending the bringing together of so large a body of musicians at that time, will be seen when we state that for one performance he copied as many as 1,600 pages of music. For these concerts he specially wrote the "Marriage of the Lamb," and

* In 1840 appeared "A Collection of Works for the Organ by the best masters of the seventeenth and eighteenth centuries," edited by Franz Kommer, which contains a toccata and fugue by Buxtehude.

“Evening Music in nine parts.” In keeping with the spirit of the mediæval times, Buxtehude wrote several pieces having a symbolic meaning. This return to the mysticism of the Middle Ages was not confined to the tonal art; we also meet it in German scientific writers of the seventeenth century; thus Kepler, the celebrated astronomer, in his “World’s Harmony” and “Dream,” returns to the Pythagorean theory of the “music of the spheres.” With the serious investigation of the savant and artist there was mixed a striving after a speculative poetic form, which often led to a resuscitation of the half-faded traditions of primordial times. For example, in seven “suites” by Buxtehude, the composer has striven to depict “the nature and the properties of the seven planets.” In another of his symbolic works he endeavoured to describe in the form of musical conversation “The Awful and the Joyful, or from the end of time as the beginning of eternity.” Side by side with serious works like these we meet simple and child-like pious compositions of the “To my dear God” kind—*i.e.*, of a suite for the organ, in which the solemn melody is written in the dance rhythm of a courante or gigue, in curious relation to the secular spirit of the times.

We have already pointed to the wondrous instinct which led Bach to reject all matter uncongenial to his own way of thinking and feeling, and, with a power of divination bordering on the wonderful, to seek precisely that which was mentally akin to him. Bach’s visit to Buxtehude and his two pilgrimages to Reinken were not, we take it, made in any casual sort of way, but with the distinct object of adding to his knowledge of the art of music, feeling that at Hamburg and Lübeck he was sure to meet something accordant with his own sympathies. In the autumn of 1705 he left Arnstadt for Lübeck to be present at the sacred concerts given under the leadership of Buxtehude in St. Mary’s Church. The strong individuality of the conductor, his gift in composition and skill in organ-playing so deeply impressed Bach that, instead of returning to fulfil his own engagement as organist at Arnstadt, he exceeded the four weeks leave granted him by the Consistory and remained at Lübeck three months. We therefore are not surprised that Bach should have been strongly influenced by the Lübeck master, and feel no astonishment that in some of his fugal pieces he should have directly imitated him. For example, the similar workings in Buxtehude’s Prelude and Fugue in A minor, and in Bach’s double fugue in F sharp minor and in a grand organ fugue in F, both in common

time, are very striking; and again in some lighter pieces for organ and piano by Bach, the resemblance to Buxtehude is so patent that it were an easy matter to point to distinct passages. In referring to Buxtehude's expert organ-playing, Spitta, in his article on J. S. Bach (vol. i., pp. 271—282), says: "The technique of organ-playing was brought to such a state of excellence through Buxtehude's great gifts that it cannot be said that Bach had to strike out in new directions;" and in saying this we do not think that Spitta has asserted too much.

Among the North German masters who were pupils of Swelinck, or belonged to the Swelinck school, there are none that can take rank beside Reinken or Buxtehude. But there is yet one other master who, though the gifts of neither of this brilliant duo can be claimed for him, is of such importance as to claim some reference at our hands. Johann Kuhnau, born in 1667 at Geysing, on the Saxon-Bohemian frontier, died in 1722 at Leipzig. Although from the place of his birth and of his labours Kuhnau belongs to the group of middle German masters rather than to that of the north, we have classed him with the latter because his works evidence the Swelinck influence, and also because he was not a pupil of the Italians. His fame rests on his instrumental compositions, chiefly for organ and harpsichord. In this there is a resemblance between him and his two great contemporaries of Hamburg and Lübeck, who were also celebrated chiefly for their instrumental work. A man of versatile talent, he shone equally outside the musical profession as in it. To his meritorious skill in composition he added excellence in organ-playing, knowledge of theory, and success as a cantor. He was also a jurist and pleader, a mathematician, and a man of great wit and humour. By many he is held to have been the inventor of the *sonata form in many parts*, but we would reduce this to the assertion that he was one of the first to introduce that form into Germany. His own first sonata of this kind is in three parts, and forms part of a work by him which bears the lengthy and odd title "The other part of Clavier Exercise, that is, seven parts from re mi fa, or tertia minor tone, in addition to a Sonata in B, written for the special delectation of the lovers of music." We must not look in Kuhnau's sonatas for a form in which the parts grow out of two or more principal themes of equal importance. His sonatas consisted either of fugues and fugato movements, or parts in the style of the suite, and belong

rather to that instrumental form which consisted in the development of one single subject or motive, a form which had existed prior to Kuhnau in Italy, France, and had been often used by the Swelinck school in their organ fugue and harpsichord suites. This latter form was used by Bach and Handel in their instrumental compositions. Thus, the first-mentioned sonata in three parts by Kuhnau consists of a fugue and prelude in B flat major, an adagio in E flat, and a repetition of the first two movements. Other sonatas in three parts he published in 1696 under the title of "Fresh Sonata Fruits," followed later by "Biblical Stories, illustrated in Six Sonatas," which it is evident was an attempt at tone-painting. The "Biblical Stories" contain some excellent fugal writing. Kuhnau acquired such a celebrity for fugues and double fugues that long after his death Matheson and Marpurg lauded him as a model composer in this style. Superior as the master was in this class of composition, in his vocal works he did not rise above the level of his contemporaries. In any influence which he may have exercised over Bach we may assume, then, that it was only as an instrumental writer. The two men were acquainted with each other at Weimar, and Bach succeeded Kuhnau as cantor at St. Thomas's Church, Leipzig.

There is yet another group of German composers belonging to the seventeenth century with which we have to deal; one that seems to us to invite the title of "The School of Cantors and Organists of Middle Germany," not only because the majority of its masters were by birth or adoption middle Germans, but also in that the whole of their endeavours were in the direction of Church music, both vocal and instrumental. It will be remembered that the masters of North Germany also cultivated the Church style, but the works of the middle Germans differed from them almost as much as from the Catholic masters of South Germany.

The oldest master of this group, Melchior Franck, was born in 1580 at Zittau, in Saxony, and died in 1639, ducal chapel-master of Coburg. We cannot regard Franck as a precursor of Bach, as we fail to find anywhere that he influenced that master; if he did, it was in a very slight degree. As a worker in Evangelical song he was one of the prominent men of his time, and it was this development of the Protestant chorale which gained for the masters of middle Germany their fame. In this respect they differed from their Southern German contemporaries, who, being Catholics, took no part in the building up of

Evangelical song. The Protestant masters of North Germany certainly wrote a good deal of Church music, but in this particular style they were inferior to the middle Germans, as they devoted the largest share of their attention to the cultivation of instrumental music. And thus it happened that the tone-masters of that limited area where Luther's principal labours were carried on remained for a century and a half after the great Reformer's death the truest conservators of the congregational song evolved by him, a song that forms the basis of modern Protestant Church music. Melchior Franck's chorale tunes, "Jerusalem, thou city built on high," "Say what profits to me the world," "O Jesu, when Thy face," and "The bridegroom quickly cometh"—the words of the last two being furnished, it is said, by Franck himself—are still known to Evangelical congregations. These chorales are found in Franck's most important work, "German Psalms and Congregational Songs, set to popular melodies for four voices" (Nuremberg, 1608), a volume that contains many excellent tunes and masterly choral compositions. In Church compositions other than the chorale, in which the invention of the master was unshackled and ranged at will, he appears as one of the most earnest and impressive tone-poets of the first half of the seventeenth century. A reference to his five-part motet, "Into Thy Arms," in vol. vii. of the "*Musicæ Sacræ*," published by Bote and Bock, of Berlin, and his "My Soul Praiseth the Lord," in vol. xiv. of the same collection, will be found to fully bear out our opinion. Nothing convinces us more of the manifold riches of German musical art than Franck's compositions of this kind, for although differing completely from Bach's vocal works, as regards style and representing a totally different phase of the world's life, they represent the highest of their class in Church music, and should be ranked, always bearing in mind their character and pretensions, with those of Palestrina, Lotti, and Bach himself. We feel, in trying them through, the characteristic German mind speaking to us as strongly as it did in the genial *a capella* compositions of the South German master Gumpeltzhaimer, twenty years before. The explanation of this is that the feeling which inspired the masters to work, though proceeding from different faiths, was one and the same earnest endeavour to write from the soul.

The second prominent master of this group, Johann Hermann Schein,

the son of a clergyman, was born at Grünhain, in Saxony, in 1586. He was first a chorister at Schulpforta, from whence he went to study at Leipzig. Appointed court chapel-master at Weimar, he resigned his post in order to succeed Sethus Calvisius in the office of cantor at St. Thomas's Church, Leipzig. As a composer he is famed for some important choral works, and excellent secular songs, of which the collection, "The Garlands of Venus, or secular songs for five voices, with Intrades and Galliardes" (Leipzig, 1609), and "Musica Boscarea, forest ditties in the style of the Italian Villanelles, for three voices" (Leipzig, 1621), are perhaps the best. Notwithstanding the admitted imitation of Italian form, it is only in the form itself that they bear any resemblance to their Italian model; for the rest they are replete with German feeling and German love of forest life. The principal of his sacred compositions are contained in a work entitled "Cantiones; or Song-book of the Augsburg Confession." In this is embodied "The Songs and Psalms of Dr. Luther, of other pious Christians, and of the author, together with hymns and prayers in use in the electorates and principalities of Saxony, and among the congregations of the two churches in Leipzig" (Leipzig, 1627); and further, "Jacob's Well, with selected texts for five and six voices and the thorough bass, in the madrigal style" (Frankfurt, 1623). Michael Prætorius, in his "Syntagma Musicum" (vol. ii., p. 9), dedicated to the members of the Leipzig Council, says, in a lament on the death of Johann Lippias: "He has been replaced by an excellent *musico practico e componista*, Johann Hermann Schein." Whether Schein had any influence on Bach cannot be positively determined; but since he was one of that master's predecessors in the post of cantor at St. Thomas's Church, such a supposition may not be altogether improbable.

The third master of this group, Andreas Hammerschmidt, was born at Brüx, in Bohemia, in 1611. He received his musical education from Otto, town cantor of Schandau, in Saxon Switzerland. Hammerschmidt was organist at St. Peter's Church, Freiburg, from 1635 to 1639, and at Zittau from 1639 to 1675, the year of his death. The master's merits must have been considerable, as the Consistory presented each of his three daughters with a marriage portion. The style of the master was original, elevated, and pure. He distinguished himself in compositions of the sacred concerto class, a form introduced into Germany from Italy by Heinrich

Schütz, his contemporary, whose own efforts in that direction stimulated the Zittau organist. Hammerschmidt's originality showed itself also in the evolution of the *sacred dialogue*, a form which he sometimes embodied in his Church concertos. It is his development and use of the dialogue-form that singles him out from his contemporaries. Between 1645 and 1648 he published "Dialogi Spirituali, or dialogues between God and a faithful soul, for two or more voices." Dialogues of this kind, between "a faithful soul" and its Saviour, were used in the Evangelical Church before Hammerschmidt on special holy days, and we think it probable in the Catholic Church also. But Hammerschmidt was one of the first to stamp the dialogues with a nobler form and to raise them into the sphere of higher art-music. His dialogues were admired alike by his contemporaries and successors. The form was freely adopted by German composers of the seventeenth century, notably by Buxtehude (see his cantata "Dialogus"). It was a form which invited musicians to lose themselves in religious mysticism and allegory, and remained in use up to the time of Bach. Another popular work of the dialogue class by Hammerschmidt was his "Gospel Conversations in Music," in which soli and choir alternate. This combination was discountenanced by Schütz, who was opposed to any combination of the old Church song and sacred art-song in the same work. Hammerschmidt excelled also in the composition of masses for from five to twelve voices, to which he added an accompaniment for the orchestra: he was equally successful in writing secular odes. On the monumental stone that marks the master's burial-place is the following somewhat effusive inscription, "German's Amphion and Zittau's Orpheus; the noble swan who now before God's throne swells the song of the angels."

We now come to the two most important masters of this group, and at the same time the most prominent of Bach's precursors—Johann Christopher Bach, born in 1642 at Arnstadt, and Johann Michael Bach, born in 1648 at Arnstadt, uncles of Johann Sebastian Bach. The field of the labours of these two men and of their course of study, as with all those masters of the seventeenth century whom we have grouped as Middle Germans, was confined to an area extending but little beyond their birth-place. The whole of their artistic work was carried on in the heart of Germany, and not one of them went either to the north or to Italy to study under foreign masters; neither is there the least evidence that any

master came from other parts to take up his abode among them, and from whom they might have imbibed instruction. But although these masters did not leave their home, it did not prevent them from zealously studying the works of the best Netherland and Italian masters, and those of the more celebrated of their own countrymen. The quiet, retired life they led in the small towns of Thuringia, Franconia, Northern Bohemia, and Upper Saxony, and the amount of leisure that fell to their lot, enabled them to peruse with care the best specimens of their art. But even this study of outside masters did not fall to the lot of Johann and Michael Bach. The only instruction they received was imparted to them by their father, Heinrich Bach, himself an excellent organist (1615—1692). It is stated also, and that on authority, that they never went beyond the borders of their quiet Thuringian birthplace, where they lived in the solitude of a secluded country town. It was this peaceful existence which influenced their writings, and impregnated them with a simple, pious character—being works penned only for the glory of God and the edification of the congregation. But, on the other hand, their isolation is to be deplored, for since they had no desire to gain the approbation of those beyond their own very limited circle, very little of their work has been preserved, and what has come down to us as presumably theirs is open to dispute. If we accept these doubtful compositions as the work of the two masters, the first glance is sufficient to show us the importance of the two men, and the intimate mental relation between them and their celebrated nephew. The first master, Johann Christopher Bach, was appointed in 1665 organist at Eisenach. He died in 1703. Several admirable suites bearing his name have come down to us, also a number of excellent sacred compositions. Of the latter, the ten-part choral piece, "There arose contention," grandly depicting the strife between Satan and the archangel Michael, has an accompaniment for strings, two bassoons, four trumpets, and drums. An eight-part motet, "Our hearts' joy," and the double-choir motet, "I leave thee not," * which belongs to the grandest *a capella* compositions that we possess, show the uncle of Sebastian Bach as scarcely less gifted than his greater nephew, to whom, indeed, it has often been ascribed. After ten years of

* Commonly known in England as "I wrestle and pray."

investigation, this motet was attributed to the uncle; but the strife has again begun, and it is now sought to ascribe it to the nephew. We are of opinion, after a careful analysis, that it should be attributed to Johann Christopher.

The same humble circumstances that attended the elder brother's early life were also those of Michael Bach. In 1673, on being appointed organist at Gehren, near Arnstadt, after having proved his proficiency by examination, the pastor and judicial dignitaries "expressed their humble thanks to the Lord for their wise selection of a quiet, retired, and able subject as their organist." To the office of organist was joined that of clerk to the corporation, and for these services Michael Bach received annually "72 florins, 18 cords of wood, 14 measures of corn and barley, 3½ buckets of beer, a little arable land, and free housing." His youngest daughter became the first wife of Sebastian Bach. In some of his motets, which count among the best of his works, and which are of great beauty, he has embodied chorales in a clever manner. It is important to note how often the art-performer combines in himself the art-workman. Michael Bach is an example of this dual artist. We know him to have been an accomplished organist and composer, and to these gifts he added the art of making clavichords and violins.

The last master of the middle German group, Johann Pachelbel, was born in 1653 at Nuremberg. Unlike his confrères, he evinced a restless spirit, journeying from Nuremberg to Altdorf, thence to Regensburg, where he received his musical education, and finally to Vienna, where, in 1677, he was appointed assistant organist to St. Stephen's Cathedral. From 1690 to 1692 he was court organist at Stuttgart. In the early part of his artistic life he was chiefly influenced by the South German style; this is especially noticeable in his toccatas. Although desirous of change, he seems to have spent twenty-eight years of his life in Thuringia and Franconia as organist of the Church of the Preachers at Erfurt, 1678—1690; 1690—1695 as organist at Gotha, and during the closing years of his life at St. Sebaldus, in his native town of Nuremberg. When he took up his abode in Thuringia he began to compose seriously in the chorale manner, making that the basis of his polyphonic compositions for the use of the Evangelical Church. By his work in this direction he has established his claim to a place among the true conservators of the Lutheran song, as his efforts were



FAC-SIMILE OF THE TITLE-PAGE TO THE *SYNTAGMA MUSICUM*, BY
MICHAEL PRAETORIUS.

of a more pointed nature than those of the South German Catholic masters in the development of the chorale, and more successful than those of his northern countrymen, who never completely grasped its melodic character. It may even be said of Pachelbel that in the Evangelical song he was superior to his fellow-masters. Next to Christopher Bach, he influenced Sebastian Bach more than any other master in the working of chorales; *e.g.*, the using of the melody in imitation form in the parts and in the general contrapuntal working of the Protestant chorale.

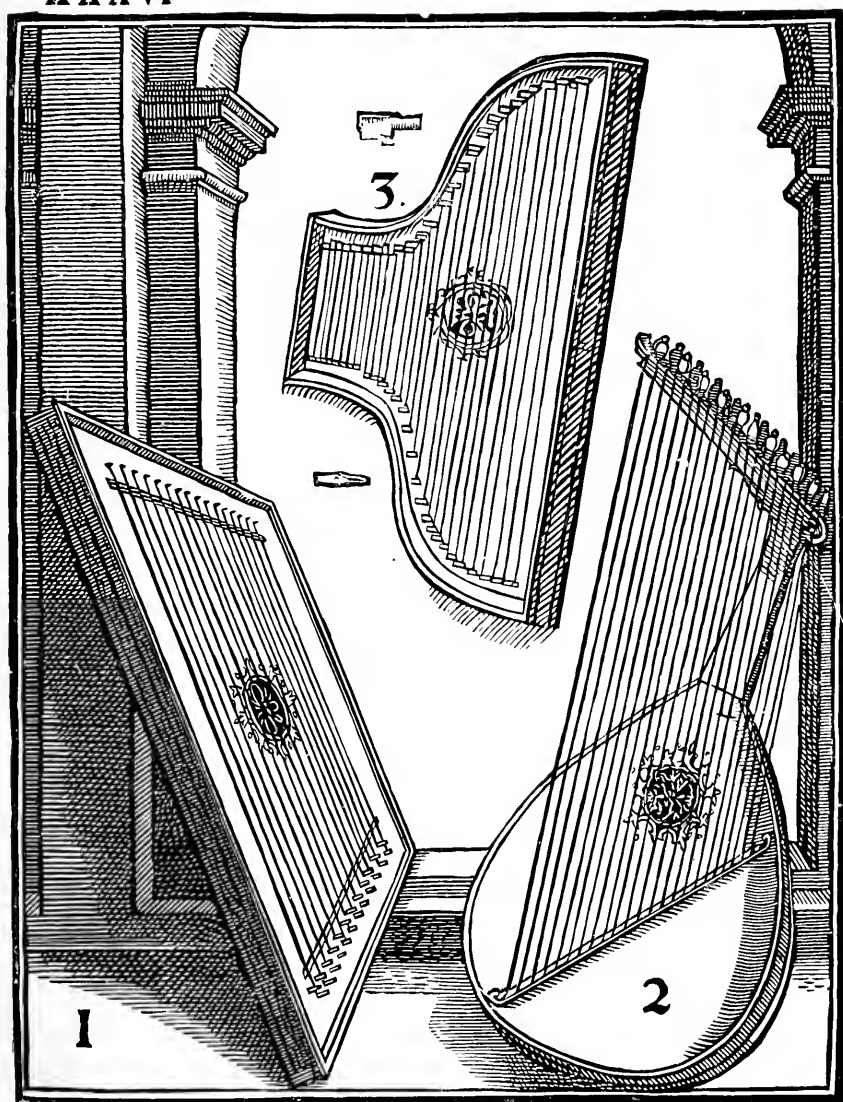
Our division of the German masters of the seventeenth century into three groups has not exhausted all the prominent musicians of Germany of that period. There were others whose striking individuality or their mode of working precluded their being classed in either of the above sections. But though not belonging to any group, their high artistic comprehensiveness made them the mediators of musical culture between Italy and Germany, fusing the different art-styles and forms of the two countries. The most prominent masters belonging to this section are the already oft-quoted Michael Prætorius and Heinrich Schütz, and Johann Jacob Fux.

The first of these, Michael Prætorius, was born in 1571 at Kreuzberg, in Thuringia, and died at Wolfenbüttel in 1621. A scholarly composer, he was as great a master of the various art-styles and manners of Italy as he was of the German forms, which latter, especially in Church music, were either generated directly by Luther or were the outcome of Lutheran influence. A talented composer, he was also a distinguished musical *littérateur*, an experienced practical musician, a sound theorist, and a distinguished historian. As an historian he has erected for himself in his "*Syntagma Musicum*" an imperishable monument, a work which, as far as it goes in relation to time, is very valuable as a musical encyclopædia. This remarkable three-volume book, of which but few copies are now in existence, and those in the hands of private collectors and royal libraries, was published by Prætorius himself during the five years 1615—1620. Section vi., volume ii., the "*Theatrum Instrumentorum*," must possess for every musical historian and every lover of music such an interest that we reproduce its illustrated title-page and other drawings of instruments not yet introduced into this work.

These illustrations afford us a complete insight into the state of musical instrument making in Central Europe at the beginning of the seventeenth

century. On Table xxxvi., Fig. 2, the representation of the fusion of a lute and harp into one single instrument is very remarkable. Table xxi., Figs. 1 and 2, representing the pocket fiddle (*violon de poche*), characteristic of the period, possess an historical interest beyond their own inherent value. Table xxii. shows us peasant lyres (or hurdy-gurdies) which prove the preservation of instruments of the people known to us in early centuries (see page 219, Fig. 142) as the organistrum. Lastly, Table xxiii. illustrates the side and kettledrums used in the German army at the beginning of the seventeenth century, and therefore throughout the Thirty Years' War, which began two years before the publication of these tables.

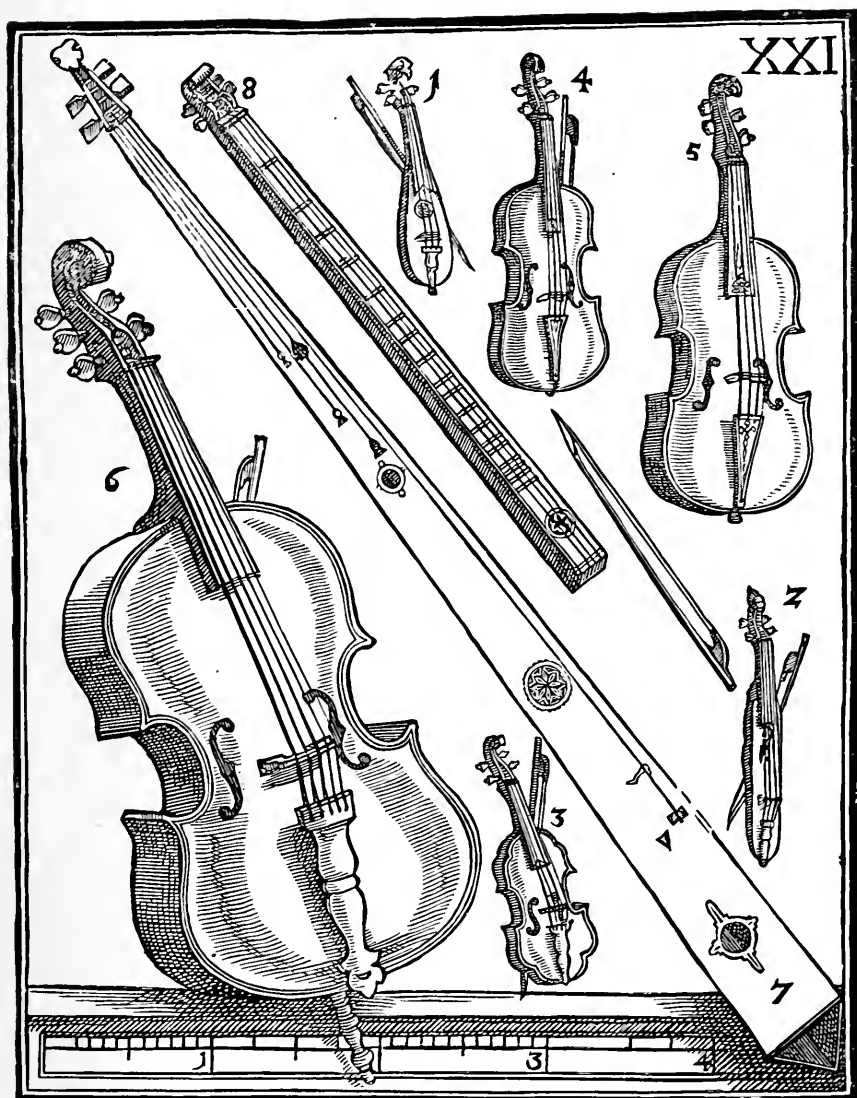
How much Prætorius had the dissemination of Italian art-music among his countrymen at heart may be learned from his "Syntagma Musicum," vol. iii., which throughout speaks of the "present new style and manner of Italian music." The introduction to this volume, written in 1619, is of value, because it marks the epoch at which inventions and discoveries in musical art made by Italians were introduced into Germany. Thus, in this introduction, reference is made to *thorough bass* "as a new Italian scientific invention of great value to chapel-masters, directors, cantors, organists, and lutists, and which is now coming into use in Germany." Farther on he speaks in terms of praise of "the celebrated and noble city of Nuremberg in its relation to music, it having always encouraged and venerated tonal workers, as is seen by the excellent musician Orlando di Lasso, from Ghent, in Flanders, being made chapel-master in Bavaria, where he was greatly loved and honoured, a friendship which Lasso himself affectionately alludes to. Nuremberg was ever the resort of great musicians, and one of the good men to repair there was Johann Leo Hassler, composer and organist, he having first studied in Venice, under that excellent tone-poet Andrea Gabrieli." In another place of the "Syntagma" he speaks of his "humble endeavours to imitate the Italians." Such imitations are to be found in his *a capella* compositions for two and three choirs, to which he occasionally added an orchestral accompaniment in the style of the old Venetian school. Also songs in "concert" style, the melodic embroidery of which reminds us of Caccini, and of which Prætorius himself says, "they are composed *ad hodiernum Italorum canendi modum*." It is of musical and general historical importance to note that in the year 1619 he felt compelled to excuse himself for having written the second and third volumes of



1. Ein Arcimes Hackebrets/wird aber mit Fingern gegriffen. 2. Eine son-
derbare Laute/wird nach Art der Harpsen tractiret. 3. Ein gar Alt Italienisch
Instrument. darvon hieszen im Indice, berichte zu finden.

1. A species of Hackbret played with the fingers. 2. A curiously shaped Lute, to be played
in the manner of the Harp. 3. A very old Italian instrument.

(From the "Syntagma Musicum," by Michael Praetorius.)



1. 2. Kleine Poschen / Geigen ein Octav höher. 3. Discant-Geig ein Quare höher.
 4. Rechte Discant-Geig. 5. Tenor-Geig. 6. Bas-Geig de bracio. 7. Trumscheit.
 8. Scheidtholst.

1, 2. Pocket Violins tuned an octave higher. 3. Treble Violin tuned a fourth higher. 4. The Standard Treble Violin. 5. Tenor Violin. 6. Bass Viol. 7. The Trumscheit. 8. The Scheidtholst.

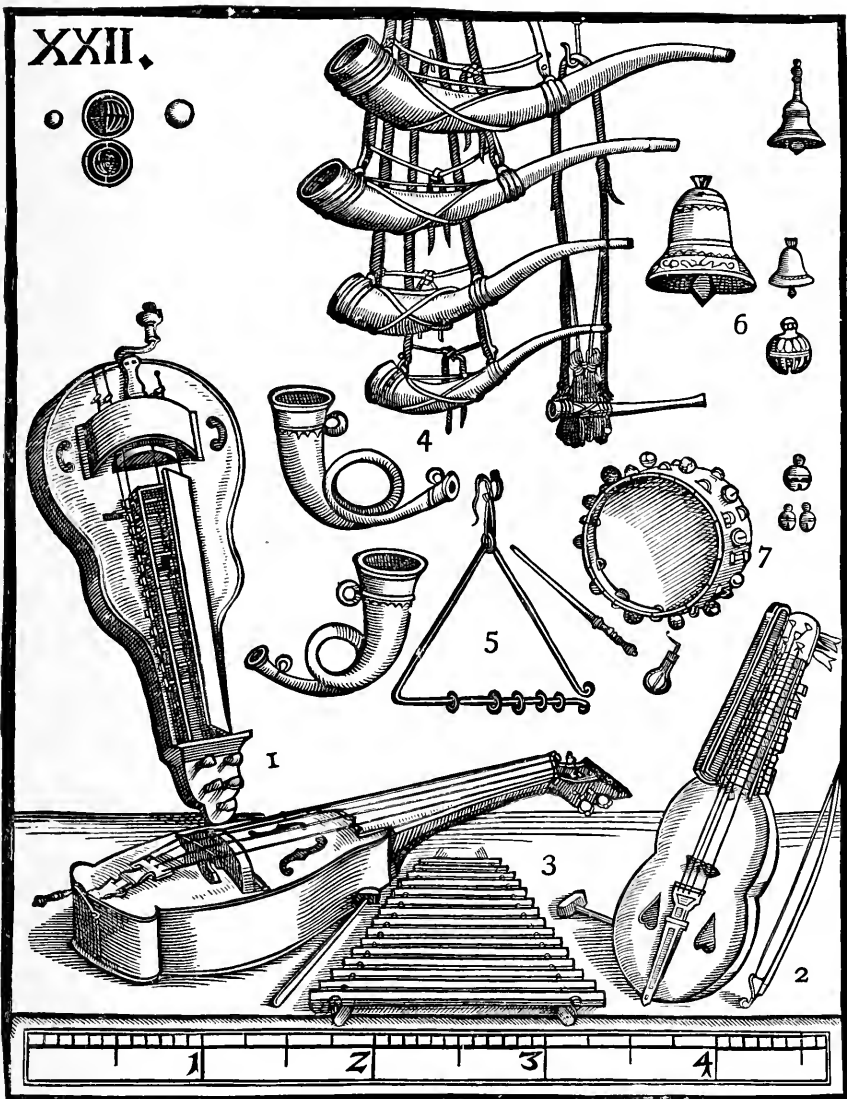
(From the "Syntagma Musicum," by Michael Praetorius.)



THE SEATED FIGURE OF A WOMAN, BY ANTONIO CANOVA, 1780. THE FIGURE IS SEATED ON A CHAIR, AND IS DRESSING HER HAIR. THE FIGURE IS MADE OF MARBLE, AND IS NOW IN THE COLLECTION OF THE NATIONAL MUSEUM OF VATICAN CITY.

THE FIGURE IS SEATED ON A CHAIR, AND IS DRESSING HER HAIR. THE FIGURE IS MADE OF MARBLE, AND IS NOW IN THE COLLECTION OF THE NATIONAL MUSEUM OF VATICAN CITY.

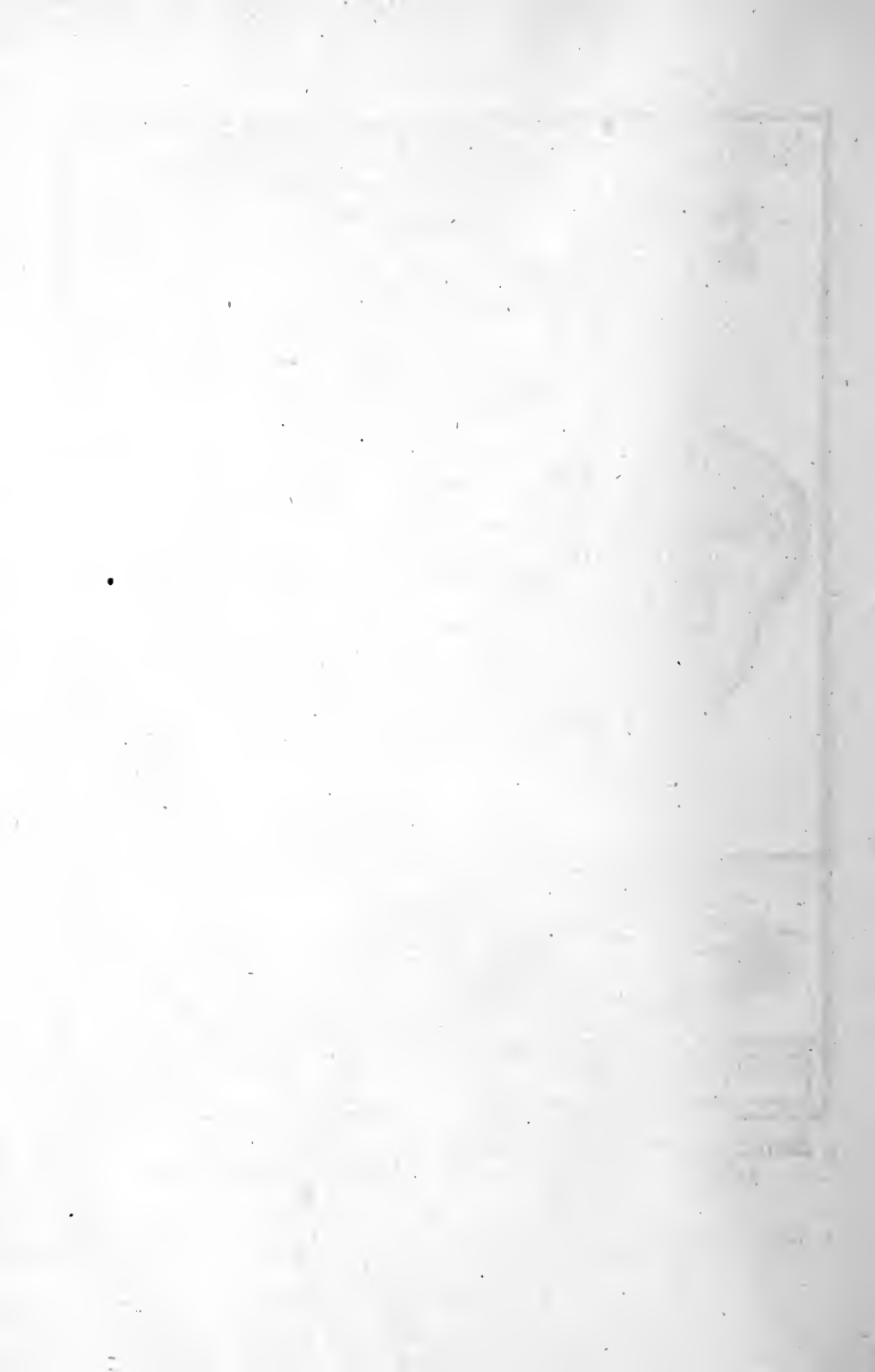
XXII.

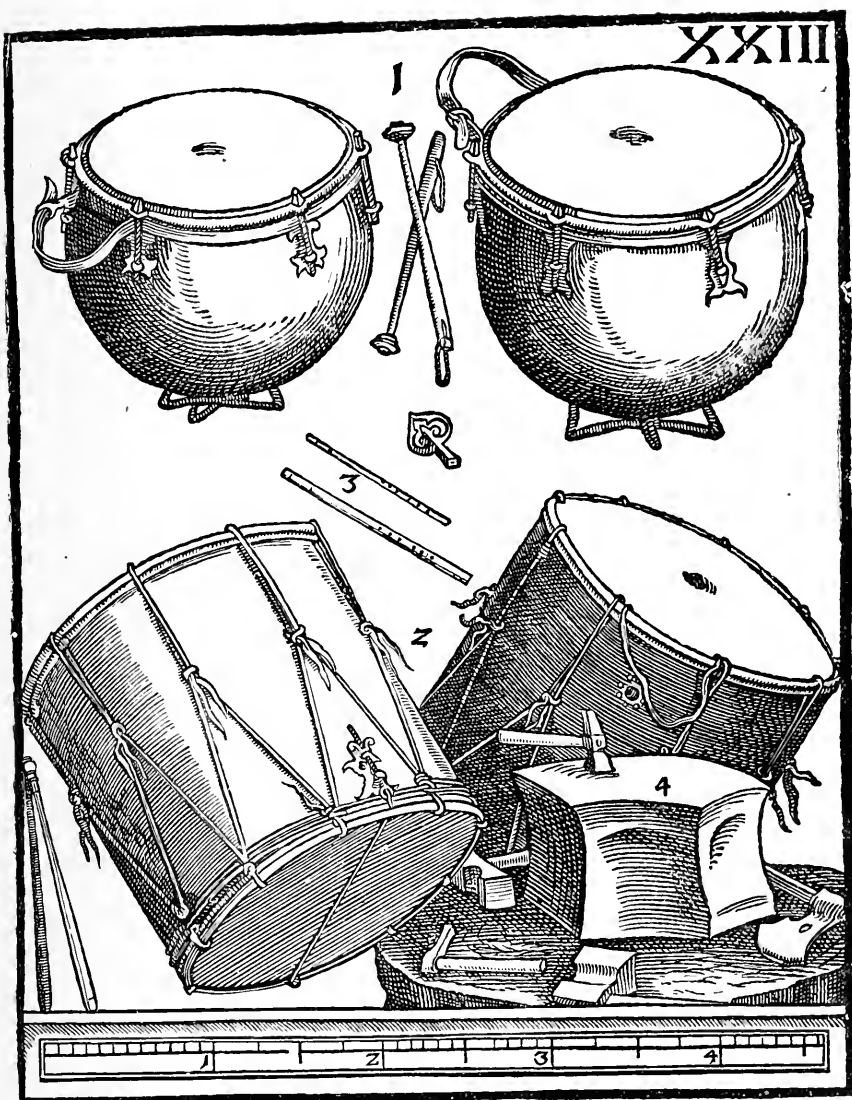


1. Allerley Bauern Lyren. 2. Schlüssel Fiddel. 3. Stroh Fiddel. 4. Jägers hörner. 5. Triangel. 6. Singefugel. 7. Moerish pauclin.

1. Various kinds of Peasant Lyres. 2. Keyed Violin. 3. Straw Violin. 4. Hunting Horns. 5. Triangle. 6. Musical Balls. 7. Moorish Drums.

(From the "Syntagma Musicum," by Michael Praetorius.)

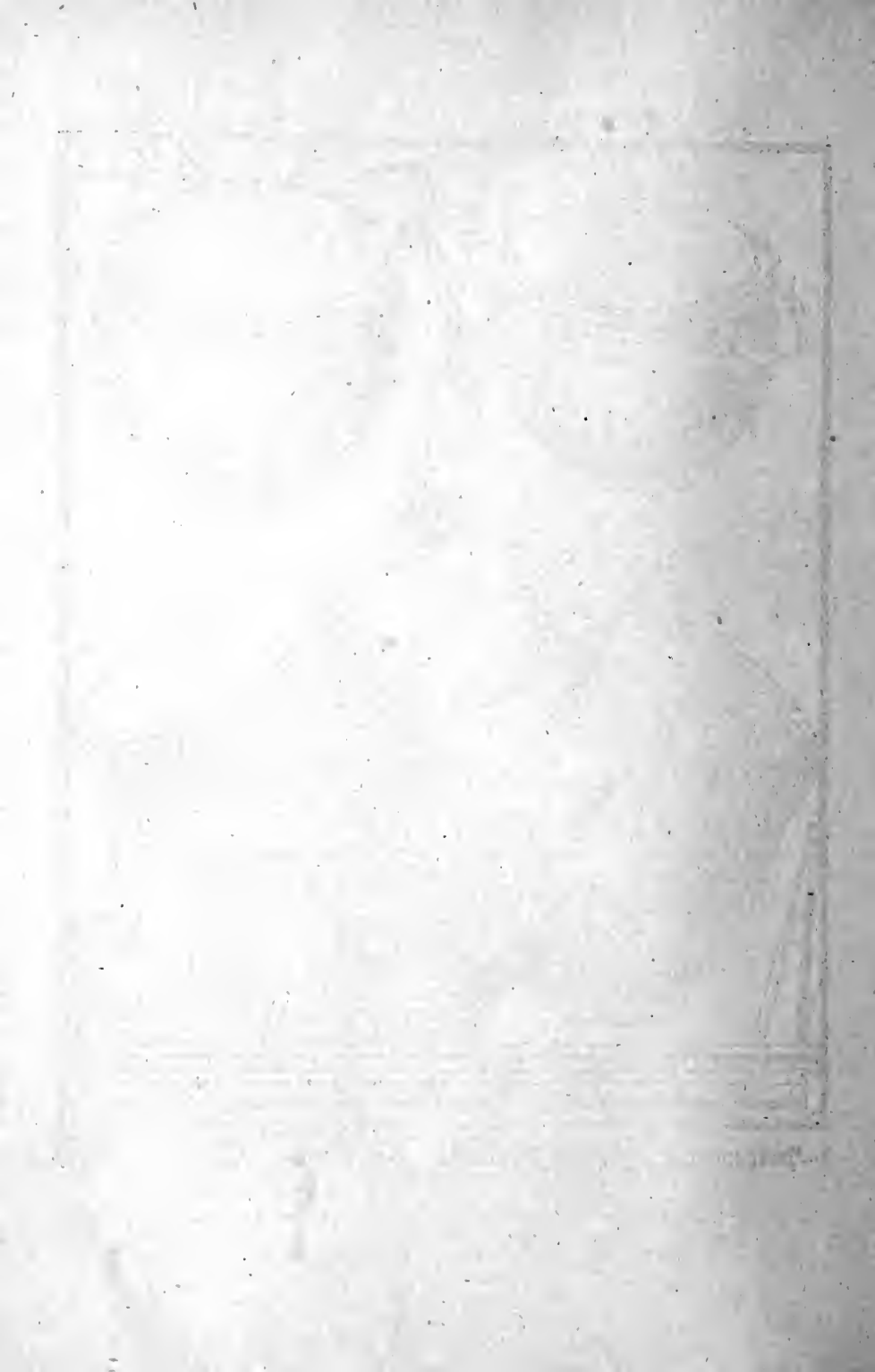




1. Heerpaucken. 2. Soldaten Trummeln. 3. Schweizer Pfeiffen 4. Amboss
C
iii

1. Military Drums. 2. Side Drums. 3. Swiss Pipes. 4. Anvil.

(From the "Syntagma Musicum," by Michael Pratorius.)



his great work in the German tongue (the first appeared in Latin), assigning as his reason that "every nation has its own phraseology for the explanation of its art, which often cannot be well rendered in Latin;" but we are inclined to believe that the real reason was his warm love for the Fatherland, as a few lines lower down he says: "The talents which the Lord my God has endowed me with I will endeavour to employ in the service of the German people, however brief the existence of this perishable frame may be."

This praiseworthy example of patriotic love in a man of such high attainments as Prætorius was well calculated to stimulate others to similar exertions in the service of their art, and we appreciate it the more when we remember the master's enthusiastic admiration for the great and good in Italian art. It was just such a man, able to appreciate and ready to extol the work of other nations, that was fitted to fuse the heterogeneous elements in musical art, and Prætorius, by his work in this direction, proved himself one of the most prominent among the tone-poets of Germany and Italy who in the sixteenth and seventeenth centuries strove to blend the varied workings of writers and composers of different nations. With one-half of his artistic soul he paid homage to the best in Italian art; the other he devoted to the furthering of Evangelical song, working zealously and effectively, and his compositions of this class reveal the true German mind and feeling. An indefatigable worker, he was also an untiring collector, his famous collection numbering upwards of 3,000 sacred compositions, partly arranged and partly composed by him: of these, 1,244 were published in his great work "*Musæ Sioniæ*, or sacred concert-songs from the best psalms of Luther and others for use in Church, arranged for organ and choir, with accompaniments for various instruments."

The second great mediator between the music art-styles of Italy and Germany, Heinrich Schütz (according to the fashion of the time, Latinised into *Sagittarius*), was born in 1585 at Köstritz, in Saxony, and died in 1672 at Dresden. His musical gift was of the most brilliant. Like Prætorius, he excelled in both manners of working. In some of his works we find the two styles fused, the outcome being grander and altogether superior to the national style of Prætorius. Schütz proved himself one of the most prominent tone-masters that Germany produced during the whole of the seventeenth century, and his works stamp him as a pioneer of

that epoch of genius in German tonal art, headed by the two grand masters Bach and Handel. His genius was acknowledged by his contemporaries, and he was often referred to as one of the three great S.'s of the seventeenth century—Scheidt, Scheidemann, and Schütz. As a boy, Schütz was possessed of a fine voice. This led to his introduction to Prince Moritz, Landgrave of Hesse Cassel, one of the most generous art-patrons of his time, who, interesting himself in the lad, entered him as a chorister in his private chapel. Increasing in favour with the prince, he enjoyed all the benefits of a costly and superior education. J. G. Walther, in his "Musical Lexicon" (Leipzig, 1732), says: "His fellow-students were counts and the sons of the noblest families, and with them was he instructed in the arts, sciences, and languages." In 1607, when his education was completed, at the desire of his father he entered the University of Maxburg to study law. He applied himself with vigour to his new studies, and in a short time read an essay, "De legatis," which promised well for a brilliant future. On the point of taking his law degrees, he was, to quote his own words, "prevented by divine decree." The Landgrave, conscious of the musical gift of his *protégé*, and desirous of retaining such a musician in his service, generously offered to send him, free of expense, much to his surprise and joy, to Giovanni Gabrieli at Venice, at the same time guaranteeing him 200 dollars a year for the remainder of his life. This noble and liberal offer was gladly accepted, and in 1609 we find Schütz on his way to Venice. Here he was received with every token of friendship, Gabrieli inviting him to take up his abode in his own house. This he did, and until 1613, the year of the Italian master's death, remained his beloved friend and pupil. On returning from the funeral ceremony, at which Schütz had assisted as one of the principal mourners, he was presented with a costly signet by an Augustinian monk, in accordance with the last will of the master. Deeply affected, he returned to Germany, and produced nothing for two years, desiring to remain hidden from the world until, as he expressed it, "he might by some worthy work secure the public favour;" although he had published, in 1612, when in Venice, a volume of madrigals for five voices.* Though he issued nothing during the first two years of his

* In the second editions of Donner, Fétis, and other musical historians, the year 1611 is invariably given as that of the publication of the above-mentioned madrigals, but in a memorandum in the "Saxon Chronicles," vol. i., p. 565, bearing the date 14 January, 1651, addressed

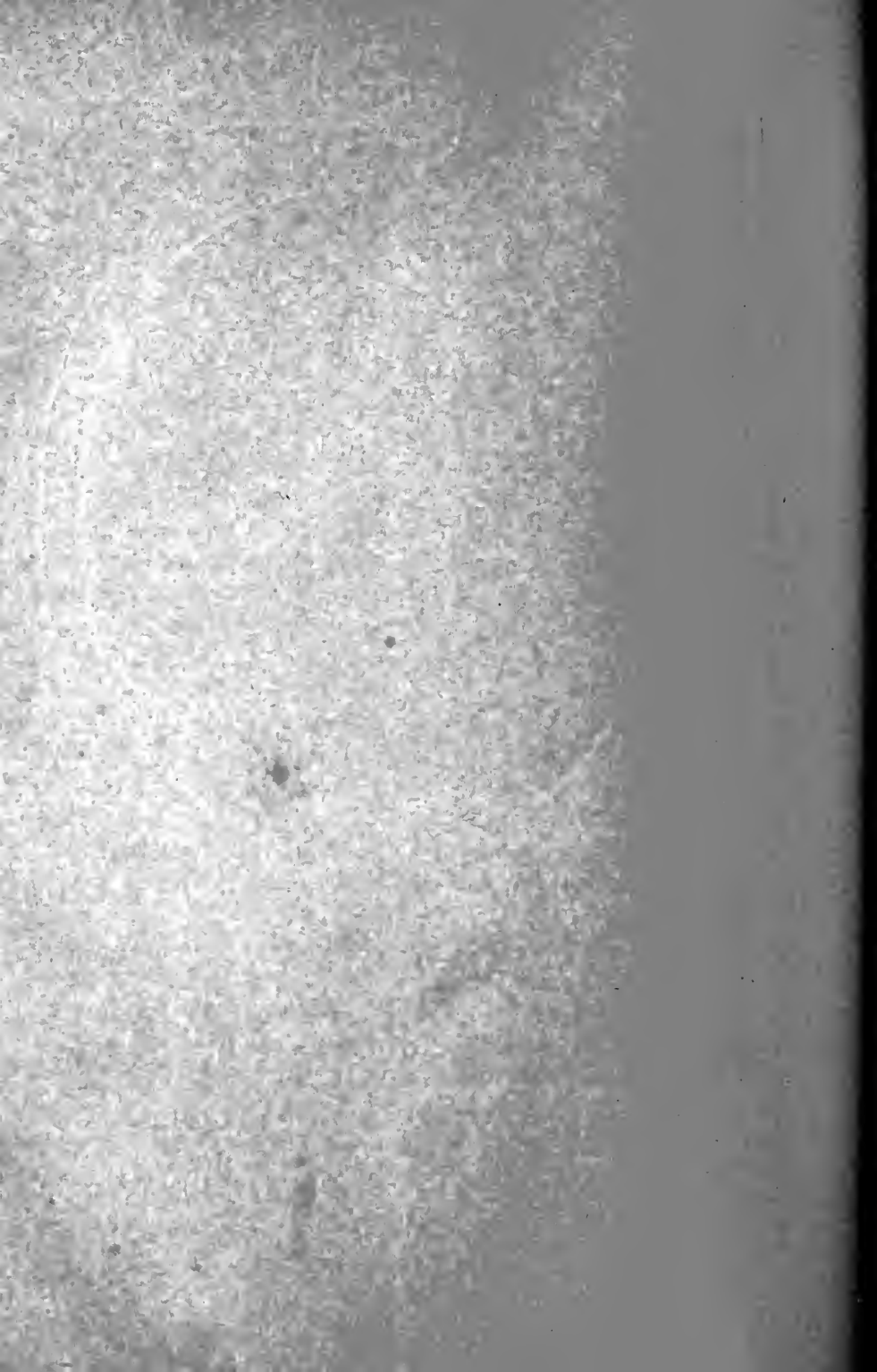


HERR HEINRICH SCHÜTZ (named SAGITTARIUS), IN HIS 87TH YEAR.

For sixty-two years Chapel Master to the Elector of Saxony.

Born 8th October, 1585, at Köstritz, in Voightland, Saxony; died 6th November, 1672, at Dresden.

A man who loved his God and princes dear,
This epitaph the Saxons write him here.



return to Germany, he did not altogether retire from the musical world, as he accepted shortly after his return the appointment of court organist to the Landgrave of Hesse. In 1614, at the request of John George I., Elector of Saxony, he was granted a year's leave of absence to visit that prince at Dresden. When this term had expired he returned to Cassel, but had barely resumed his old duties when the Elector again requested the Landgrave to extend his chapel-master's leave for two more years. The new term of absence was reluctantly consented to, and for the second time Schütz took up his abode at Dresden. This time it proved to be for good, as the Elector pressed with so much ardour for the permanent retention of the master, that the Landgrave was at last reluctantly constrained to acquiesce.* And thus, in 1617, was Schütz permanently installed as chief chapel-master to the Elector of Saxony, an office which he held for the long space of fifty-five years, dying in 1672, at the advanced age of eighty-seven. During the whole of this period he was actively engaged in advancing the tonal art. In 1628 he left Germany the second time for Italy, to study the music-drama which under the Medicis had developed into such proportions and had taken so firm a hold upon the popular feelings. He tells us that he "went to Italy to acquaint himself with the new music then in vogue, which, since his last visit, had acquired a vast importance." On landing for the second time at Venice, his thoughts naturally reverted to that master who, alas! for him, was no more, and he recorded his reflections in the following words: "When I came again to Venice we cast anchor there where I had passed the first years of my studentship under the great Gabrieli. O Gabrieli! ye immortal gods, what a man was he! Had poetic Greece known him he would have been preferred to the Amphions, and had Melpomene to seek for a consort none other could have been chosen, so great a master of song was he." Prior to his second visit to Italy, Schütz had been much impressed with the music-drama of the Tuscans, for we find that under his direction the *Daphne* of Rinuccini was translated into German by Martin Opitz, he himself supplying original music. This, his first opera—and, be it noted, the first opera performed in Germany, and the first written by a German—

by Schütz to the Elector of Saxony, he writes: "It was not until (1612) three years after my arrival in Venice (1609) that I published my first musical work."

* The correspondence of the two princes relative to the transference of Schütz is contained in Wilhelm Schäfer's "Saxon Chronicles," Dresden, 1854.

was produced under the auspices of the Elector John George I., on the 13th of April, 1627, at the palace of Torgau.*

It is much to be regretted that no trace of this first German opera can be found. As far as our researches have gone it would seem never to have been printed, and the manuscripts, score and parts, are believed to have been burnt in the disastrous fire of 1760. On the return of Schütz from his second visit to Italy he found Saxony grandly exerting herself to alleviate the distress brought about by the devastating Thirty Years' War, and in her efforts she sadly impoverished herself, all classes of society suffering by their self-sacrifice. From 1621 to 1631 the Electoral Chapel had existed in a state of high perfection, but in 1639 it underwent a sad change, the reduced treasury being equal to the maintenance of ten musicians only, including both singers and instrumentalists. A year later the court preacher Von Hönegg bewailed the sorrowful state of the chapel music, "that no more figural music could be executed since there was no genuine contralto, and but one discantist." This state of things caused great grief to Schütz. He had loved his chapel with a paternal affection, and now that it was so sadly reduced he felt he could no longer conduct, and prevailed upon his patron to grant him an indefinite leave. During this period we find him in 1633 at Copenhagen, and in 1638 at Luneberg and Brunswick—where he first was introduced to the amiable Duchess Sophia Elizabeth, with whom, later on, about 1645, he carried on an interesting correspondence—and again at Copenhagen in 1642.

His reputation as a chapel-master led to his being intrusted with the re-organisation of the chapel of Wolfenbüttel, and shortly after, when Saxony had recovered herself, he performed a similar service for his old chapel at Dresden, to which he returned. In 1655, owing to his success with the chapel of Wolfenbüttel, he was appointed chapel-master in ordinary to the Duke of Brunswick, an honorary title conferred on musicians of the seventeenth century, in the same manner as that of court chapel-master is bestowed on prominent German composers of to-day. The choir of Dresden was remodelled by Schütz on the general plan of the Italian choirs, especially on that of St. Mark's, so familiar to him when in Venice. Thus we find the reconstructed Dresden choir comprised a number of permanently-

* See "The History of Music and the Theatre at the Court of Dresden," by M. Fürstenau, Dresden, 1861.

engaged instrumentalists, the same as at St. Mark's; Schütz, as chief chapel-master, being assisted by two chapel-masters, Bontempi and Albriei, his pupil Bernhard vice-chapel-master, and Christopher Kittel as organist. In associating Italian masters with himself in the management of the Electoral Chapel, and in advising his princely patron to send young Germans to study in Italy, he proved himself a man superior to all national prejudices, gaining the approbation of artists both at home and abroad, and by universal accord was acknowledged the prince of German musicians. As he increased in years he repeatedly put forward requests to be allowed to retire on pension. But his popularity was so great that his petitions could not be acceded to. Still, however, a concession was made: he was permitted to frequently absent himself from his duties, when his post would be supplied by one of the subordinate chapel-masters. This explains his retention of the office of chapel-master for the surprisingly long period of fifty-five years. At his death he was honoured with a funeral of great pomp and splendour, one such as Dresden had never given before, nor has since, to any musician. Mourners from every rank in society took part in the procession. The music performed over the corpse in the porch of the Church of the Holy Women was a motet composed in the much-admired Palestrina style by his pupil Bernhard, at the desire of Schütz some two years before his death. Immediately preceding the performance of the motet, an oration eulogising the master was pronounced by Magister Herzog, in which were words addressed specially to the musicians, whom he exhorted in the following strains: "And now, honoured musicians, virtuosi, and faithful disciples of the white-haired master, gently bear him to his last resting-place, and well may ye accompany him with your tears. Begin ye, now, the music which his Grace the Elector hath graciously commanded in honour of our dear departed. It is the last act of devotion ye can render him; render it then with the earnestness of your whole souls, and in so doing ye will but honour yourselves."

We will now turn to Schütz the composer, and see what position should be assigned to him in the history of music. As a German he accomplished for his country what Lotti and Scarlatti performed later for Italy. Like these two masters, he revived and invigorated the degenerating Church music with the religious fervour of the new era.

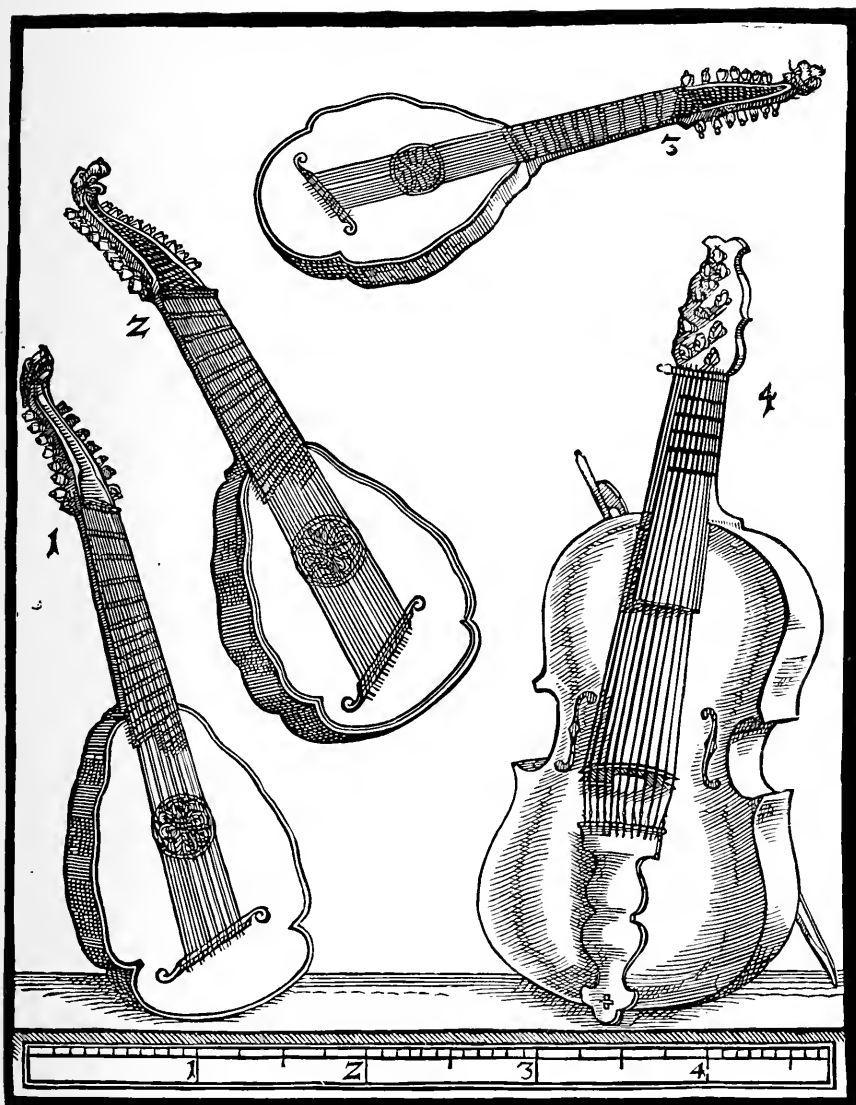
Apart from his unquestionable gifts, he was eminently fitted for this work, as his early musical education had been a serious study of the style forms of the old Italian and German schools, and he had grasped their mental contents more thoroughly than any one before him. Thus is his greatness to be accounted for—a complete mastery of old church form, for it is only out of the known that a vital unknown can be developed, and from the old a lasting new evolved. In him we trace the beauty and devotional simplicity of Palestrina, the pithy and chaste expression of Gumpeltzhaimer and Franck, and the noble and richly-coloured style of the Gabrielis, which, united to his own fervid devotional feelings, raised German Evangelical Church music to a high pinnacle of greatness. It was an ecstatic expression similar to that which later on we observed in Legrenzi and Lotti when zealously defending the music of the Catholic Church against the encroaching Protestantism. Like Scarlatti, he enriched the strict Church style with new forms, and like Lotti and Scarlatti, he went to his own heart for inspiration, inditing what his soul directed, and considerably added to the wealth of form and style of expression in musical art.

As the master that ennobled the antiquated expression and style of Church music hitherto adopted (which in its passionless solemnity suppressed all personal emotion), and gave to it a more animated movement and infused it with a more subjective warmth, Schütz is entitled to our warm thanks. He perhaps appeals to us more especially in those works modelled after the younger Gabrieli, who, as we know, occasionally employed a greater richness of means and a general warmer colouring than the older master of the same name. Amongst the creations of Schütz that fall within this category are his "*Symphoniæ Sacræ*," written between 1629 and 1650, and divided into three sections. It will be remembered G. Gabrieli also wrote "*Symphoniæ Sacræ*," and on examination it becomes clear that the pupil based his "*Symphoniæ*" in a great measure on those of the master. They comprise several polyphonic numbers for from three to six voices, solo-songs with instrumental accompaniment, besides various instrumental pieces. Section iii. of the "*Symphoniæ*" brings out the individuality of Schütz more prominently than the first two parts of the work. In this division there are a number of choruses with German words, one, descriptive of the conversion of Saul on the way to Damascus, beginning "Saul,

Saul, why persecutest thou Me?" containing some very effective writing. It is written for fourteen voices, with *violini divisi*, organ supplying the ground bass, the whole producing a mysterious and wondrous effect. The opening of the chorus is especially powerful: the voice from heaven is heard first among the basses *piano*, taken up immediately by a few middle and higher voices, eventually dying away with the violins; then the whole of the seventeen parts, vocal and instrumental, join in one grand acclain, "Saul, Saul," to again die away in *pianissimo* tones.* In some of Schütz's writings, particularly those of his sacred concertos wherein he approaches a dramatic expression, the influence of Monteverde is traceable, and perhaps still more clearly in his *Orpheus and Eurydice* ballet, performed in 1638. Whether Monteverde's writings incited him to compose the regretted lost *Daphne* must remain a matter of conjecture. In many of his German motets, psalms, and short choral pieces wherein special attention has been paid to dramatic truthfulness, Schütz shows his indebtedness to his immediate German precursors and contemporaries. But there exist three works in which Schütz in the most decided manner asserts his own individuality—viz., in the combination of the art-elements and forms of different schools, and in the invention of entirely new forms. The first, published by Gimel Berg at Dresden in 1623, bore the title, "Story of the joyful and victorious Ascension of our Lord and Saviour Jesus Christ, for use at Easter in Electoral Chapels and elsewhere as a means of sacred Christian recreation, set to music by Heinrich Schütz." The opening chorus of this oratorio-like composition announces in the quaint traditional manner of the times the subject of the sacred work in the following words: "The ascension of our Lord Jesus Christ as described by the four Evangelists." The several actors in the drama—the Saviour, Mary Magdalene, the angel at the tomb, and the High Priest—no longer express themselves in full chorus according to the spirit of the age, but each tell their story in two or three voices—a great step in advance, and one bringing us appreciably nearer to the solo. Indeed, the part of the narrator was assigned to one voice (a treatment essayed though before Schütz), the music partaking of a psalmodising character, with pauses

* With what feelings Felix Mendelssohn approached this scene is well known to all amateurs; the two settings are very different, but both thrill and impress the hearer.

during which attempts were made to paint the rumbling of the rolling away of the stone and the running of the Magdalene to Simon Peter. The work is brought to a close by a double chorus, with accompaniment for four-fold divided strings. The second of the chief works of Schütz, still more progressive than that just described, "The Seven Words of our Dear Saviour and Mediator Jesus Christ spoken from the Cross, appropriately set to music by Heinrich Schütz, Electoral Chapel-master," was published in 1645. From this oratorio it is clearly evident that to Schütz belongs the credit of being the first to discontinue the hitherto prevailing practice of assigning the part of the narrator to several voices; here the words of Christ are delivered by a single vocalist—a baritone—and that not in recitative, but in the manner of an aria. This was the form adopted a century later by Bach in his grand *St. Matthew's Passion*, and the master who indicated the way should not be forgotten. Nor was this the only point wherein Bach imitated Schütz. As with that great master, the utterances of all the actors are accompanied by the organ, excepting those of the Saviour, which have an accompaniment for string quartett, the poetical description, that "the accompanying quartett seems to reflect the halo of the Divine Being, which vanishes only with death on the cross," which the modern German critic, A. B. Marx, in his enthusiastic admiration applied to Bach's Saviour-music, is therefore equally applicable to the setting of the older master Heinrich Schütz. The work is further interesting and important by reason of two short symphonic interludes for strings, which separate the opening and closing choruses from the sacred drama. The third, and perhaps the most powerful of the oratorios of Schütz, is "The Four Passions after the Four Evangelists," finished about 1666 and left in manuscript. Here it would seem as if the master had had doubts as to the appropriateness of assigning the utterances of single persons to a solo singer, as he returns to the traditional manner of treatment. The incidental choruses of the disciples, the people, and the Roman soldiery (the so-called *Turbæ*) are imbued with a vigorous, passionate expression, often emotional, and always full of dramatic feeling. And be it noted that the eager questioning of the disciples, "Master, is it I?" &c., so cleverly illustrated, clearly proves that Sebastian Bach, though even to-day almost universally regarded as the originator of this effective passion choral form, was not the inventor of it, but only an imitator, although a highly-gifted one, yet, nevertheless, an imitator of Heinrich

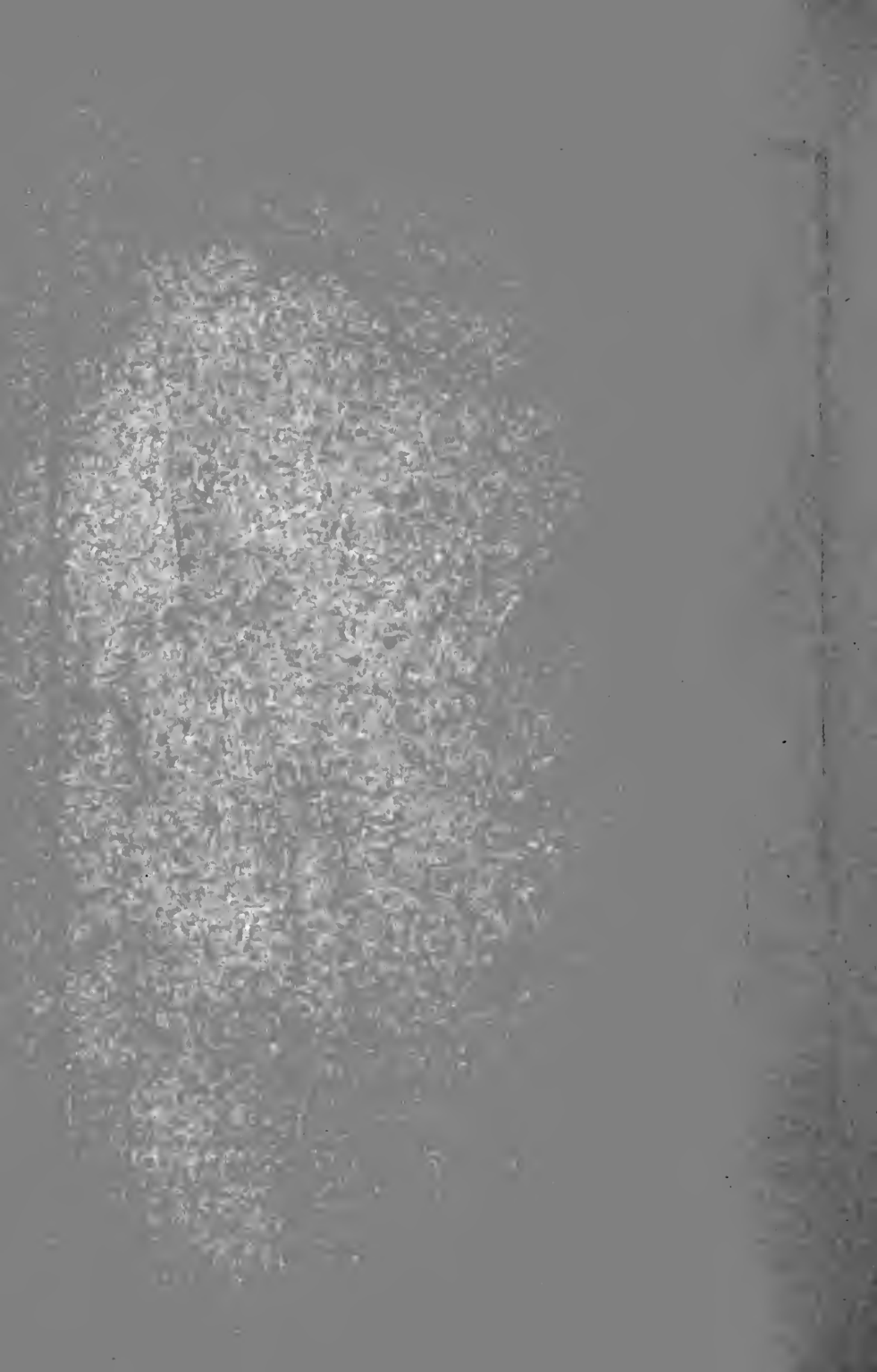


1. Bandoer. 2. Orpheoreon. 3. Penorcon. 4. Italianische Lyra de Gamba.

ANCIENT STRINGED INSTRUMENTS.

1. Bandoer. 2. Orpheoreon. 3. Penorcon. 4. Italian Lyra da Gamba.

(From the "Syntagma Musicum," by Michael Praetorius.)



Schütz.* Of the very numerous collection of smaller compositions which Schütz left, a motet for five voices, "O, my soul, why sorrowest thou?" and a setting to Psalm cxxxvi., in which kettle-drums are introduced, and, in the introduction to the *finale*, trumpets also, deserve to be specially mentioned. The motet, "O, my soul," is mentioned by Von Winterfeld in his work on G. Gabrieli: the psalm was published at Dresden in 1619 in "A Collection of Psalms of David, besides Motets and Concertos," in which we find that the master largely wrote for the multiplied chorus first employed by the Venetians. Sometimes four and even five choirs act together, the *chori favoriti* being distinguished from the so-called *chori pro capella*. The *chori favoriti* was purely vocal; the *chori pro capella*, vocal or instrumental, or both. The sacred concertos of the master constitute the first stages of the oratorio, a form brought to such high perfection a century later by Händel. Schütz himself designated these concertos *alla stile oratorio*. The orchestral instruments most frequently met with in Schütz's works are trombones, bassoons, cornets (for illustrations see p. 263), flutes, and violins.

The third and last of the three prominent workers who occupy the position of mediators between Italian and German art-music, Johann Joseph Fux, was born in 1660 in Styria, died in 1714 at Vienna. Whilst Schütz employed all his genius as a creating artist in fusing different national styles, Fux laboured diligently to the same end in his theoretical works. And here he was more akin to Michael Prætorius, whom he indeed surpassed in correctness and scientific profundity, but was inferior in literary versatility and original composition. A Catholic and South German, Fux harmonised the teachings of Venice and Rome with those of the Protestant tone-schools of North and Middle Germany. His chief successes were achieved in instrumental music, and in this he was considerably aided by the earnest strivings of contemporary Italian and German organists to improve the fugue. We have before alluded to the musical relations existing between Vienna and Venice owing to the geographical situation of the two famous cities, and this also proved itself of assistance to Fux in his work of reconciliation. German musicians, whether professing Catholic or Protestant principles, returning from Italy after a course of study in that country, passed through Vienna, where it was the practice

* The "St. John" Passion music in manuscript, now in the library at Wolfenbüttel, is dated Weissenfels, 10 April, 1665.

to rest for a time and discuss with the genial Master Fux what had been learned, and to ask for advice and guidance.

One of the most important of these homeward-bound masters was Johann Dismas Zelenka, afterwards a pupil of Fux, a man much too little known in the history of music. Appointed to the Electoral Chapel of Saxony, he left Vienna for Dresden. This appointment was pregnant with consequence to the future, as it was the means of introducing to Sebastian Bach, in a direct manner, the South Germanic Venetian organ fugue style. In the private musical library of the King of Saxony there is a volume of fugal compositions in the handwriting of Zelenka that date from the time of his pupilage under Fux. They are not all original compositions; many are copies of works by other masters. Among the copies are certain *ricercatas* that possess a special interest for us. The name of the composer of these pieces is often only indicated, but where it is written in full we find it Polietti. These *ricercatas* bear such a strong resemblance to the fugal writings of Sebastian Bach that at the first glance, and before alighting on the full name of the composer, we took them to be organ pieces by the great Protestant master. All musical lexicons of the nineteenth century are singularly silent as to the existence of any master of the name of Polietti, but from investigations made in 1874 we discovered that not Polietti, but Alessandro Poglietti is the correct name, and we further found that he had held the post of organist at St. Stephen's, in Vienna, dying there in 1683, two years before the birth of the Leipzig cantor. We assume that Poglietti was a pupil of the new Venetian school, because one of his fugal subjects is a theme similar to those set by Venetian masters to test the fugal skill of the student. The make and style of the whole piece also support this assumption. Now, if it could be shown that Bach was acquainted with the *ricercatas* of Poglietti, compositions which so surprisingly resemble that master's fugal themes and parts, then the position of Fux as a mediator between masters of the north and south would gain an importance hitherto overlooked, for it must not be forgotten that it was at his instance that his pupil Zelenka copied the writings of the strict Italian organists (in the bundle of manuscripts are copies of works by Frescobaldi), and therefore an Italian precursor of greater importance than has yet been known is to be counted among the pioneers of the Protestant master. Evidently Fux was firmly impressed with the immense advantages to be

gained from a study of the strict polyphonic styles of both north and south masters, and was equally desirous that his pupils should be also acquainted with them, for in 1716 we find him addressing a letter to the Elector of Saxony, urging that prince to send Zelenka to Venice "that he might learn how to do all, and not to work in my manner only." Fux recognised a classical style besides his own German style, and with the true interests of music at heart, he counselled the indoctrination of his pupil with the teachings of equally zealous art-workers of other nations. Fux's advice was approved, and in the April of 1716 Zelenka was sent, together with other musicians from Dresden to Venice, to attach themselves to the music chapel of Frederick Augustus, Crown Prince of Saxony, who then kept court in the city of the Doges.

Bearing in mind the period during which the great Antonio Lotti was in active work, it appears very probable that it was from him that Zelenka received his first tuition in Venice. This supposition is supported by an examination of the writings of Zelenka. Thus in the mass in G major, composed for the festival of St. Cecilia, the "Qui tollis" is a masterly worked seven-part double fugue in the Lotti style. A "Miserere" painted in sombre tones, written in 1722, for four voices with instrumental accompaniment, formerly performed in the Court Chapel, Dresden, on Ash Wednesday, also strengthens our conjecture. The creations and workings of a gifted master like Zelenka, the pupil of so celebrated a German as Fux, and a man imbued with the best principles of the Venetian school, could not fail in attracting and interesting Sebastian Bach. Nor should the contiguity of the abodes of the two men, Dresden and Leipzig, be overlooked, for the long period of twenty-two years, 1723 to 1745, the year of Zelenka's death, during which time the two men must have been well known to each other. If this were so, it would surely naturally follow that Bach should have known that important compilation of Zelenka's, and consequently the ricercatas and fugal writings of Poglietti. Indeed, we think it not at all unlikely that Zelenka, during one of the visits which Bach made specially to him, knowing the interest the Leipzig cantor took in old Italian fugal writings, should have shown or played some of them to the master himself. From subsequent events we know that Bach, like Fux, advised the transcribing of strict fugal writings for home study, and the thought suggests itself that perhaps, following

out his own teachings, he might have copied Poglietti's works for his own enlightenment. We have been careful to accentuate this, first, because in some pieces the working of Bach is identical with that of Poglietti; and secondly, because the name of Poglietti, beyond a reference in 1875 to him by Spitta, only to be ignored in 1880 by the same writer (see footnote, page 661), has never appeared in any history of music up to the present time. A modern German critic, Rochlitz, in his work "For Friends of the Tonal Art," has put forward the statement that Bach preferred Zelenka to Hasse, and engendered thereby a mean spirit of jealousy in Hasse, who took means to suppress the writings of his more admired contemporary. The first part of this statement is corroborated by Fürstenau, but the second, anent the envy of Hasse, seems to require further confirmatory testimony. It is an ascertained fact that at the time of Bach's visits to Dresden in 1724, 1731, 1733, and 1736, Zelenka still held office under the Elector. During the visit in 1731, Bach gave an organ recital on the 14th September in the Church of St. Sophia, at which the whole of the Electoral Chapel were present. Five years later, on the 1st December, he visited Dresden to open the new organ erected by Silbermann in the Church of the Holy Women, the members of the Electoral Chapel again being present in a body to hear the renowned master. We may be sure that none among the audience more fully appreciated the talent of the performer than Zelenka, nor do we doubt that the two men met on friendly terms, as Bach could not fail to have complimented a master so proficient as Zelenka in fugal writing in the style of Frescobaldi and Lotti. Again, their natures were akin and mutually attractive, for Zelenka, like Bach, refused to degrade his art by the composition of meretricious sing-song, and despised the worship of the golden calf. A thoroughly serious musician, he was ignored by his superiors, and appointed only to subordinate offices; *e.g.*, double-bass player and rehearsal conductor. But notwithstanding the shabby treatment he received, Bach recognised his true worth, and valued him far higher than the other members of the Electoral Chapel, who courted the favour of the authorities by a servile submissiveness to the prevailing taste for degenerate Neapolitan showiness, and who by flattery and intrigue were rewarded with the most lucrative appointments the court could bestow, to the exclusion of more worthy men. A master who could write

such a seven-part double fugue as that in the G major mass, and of whom the Abbé Gerber—a serious critic highly esteemed by his contemporaries—declared that “the remarkable pupil of Joseph Fux, Johann Zelenka, chapel-master to the King of Poland, and at Dresden, himself the teacher of many distinguished composers of sacred music, must have been a man after Bach’s own heart.”* Further, Bach’s acquaintance with the music and works of Zelenka at least is placed beyond all doubt, for we know that the great cantor’s son Friedemann, who was appointed in 1733 organist at the Church of St. Sophia, Dresden, holding office there until 1747, copied a “Magnificat” in D major† by Zelenka for the use of the choir of St. Thomas’s at Leipzig, where his father officiated as organist, and, taking the whole circumstances into consideration, we are of opinion that this was done at the instance of Sebastian himself.

We may then fairly assume that Bach was acquainted with Zelenka, and also with the remarkable *ricercatas* of Poglietti, which by their bold progressions, thematic working, and ever-increasing interest herald Bach’s fugual style and, in our opinion, clearly influenced it.‡

Besides Zelenka, there were other pupils of Fux who acted as mediators between the Italian and North German styles. Chief of these perhaps was Gottlieb Muffat, son of the earlier-mentioned George Muffat, who composed several *partitas*, *toccatas*, and *fugues*, in which his master’s strict German style is wedded to the Venetian *ricercata* form. As it would lead us too far to discuss the works of all the noteworthy disciples of the old Viennese master, we shall restrict ourselves, and bring

* See the Abbé Gerber’s “*De cantu et musica sacra*.” The reference to Zelenka is as follows: “*Josephus Fux insignem imprimis discipulum in musica sacra reliquit Joannem Zelenka, regis Poloniae musicae praefectum Dresdae, tot aliorum insignium ea arte magistrum.*”

† The manuscript of this “Magnificat” is now in the library of St. Thomas’s Church.

‡ It is surprising that Spitta should have omitted all reference to Poglietti in the second volume of his “*Bach*,” published in 1880, seeing that in Nos. 35 and 36 of the “*Bock Journal*,” published in 1875, at Berlin, he referred to him as a hitherto unknown precursor of Bach amongst the Italians, adducing examples in notes from the *ricercatas* of Poglietti in support of his statements, and asserting that none other had so completely written in the part-style of Bach, which, in certain respects, was so similar as to lead to instances of mistaken identity. In 1874, when following up the Poglietti scent, we received on the 19th November copies of themes of that master from G. Nottebohm, whom we had commissioned to make researches for Poglietti manuscripts at Vienna; these resemble strongly the S. Bach style.

the present chapter to a close with a short sketch of the life and work of the master himself.

Johann Joseph Fux was born of lowly parents in Hirtenfeld, in Steiermark, and raised himself to the high position that he held in the musical world solely by his own well-directed genius. Of his early life nothing positive is known. The first we hear of him is in 1696, then about thirty-six years of age, organist at one of the churches in Vienna. Two years later he was appointed court composer to the Emperor Leopold I., in 1704 chapel-master at St. Stephen's, Vienna, and in 1715 imperial court-chapel-master to Charles VI., succeeding in this last appointment the Italian Ziani. This office was the highest that could be held by a musician at that time. To most musicians Fux is known only as the author of a "Gradus ad Parnassum," published in 1725 at Vienna, a learned treatise on counterpoint, written in creditable Latin. The work was deservedly popular. It was the best of its period, and holds at this distance of more than a century and a half a very fair place among kindred writings. It treats of simple and double counterpoint, imitation, and contains a clear exposition of the modern fugue in two, three, and four parts, as distinguished from the old canon. But besides his merit as a theorist, he claims (among the South German masters of his period) recognition as a Church composer. He is further to be credited with the composition of several operas, but in these he does not show to the same advantage as in his sacred writings. In a "Missa Constantiæ" he has embodied some excellent *motivi*, and some numbers are worked in a scholarly manner. A few years ago, when Fux's works were under criticism, a "Missa Canonica" by the master met with universal praise; the "Missa" was a real exemplification of the rules laid down in his learned theoretical work "Gradus ad Parnassum." His oratorio *La Cena del Signore*, or "The Lord's Supper," besides several "mysteries," offertories, and psalms, exhibit Fux as a perfect master of form, and contain fragments which can only be pronounced beautiful. In his operas he does not rise beyond the mediocrity of the Neapolitan school. Perhaps an exception should be made in favour of *La costanza e la fortezza*, a festival opera performed at the royal coronation in 1723 at Prague. But in this he seems to have been unable to get outside of the Church style. Quanz, the celebrated flautist, and an orchestral performer at the time, says of it: "The composition is more

church-like than theatrical." The performance took place in the open air, the orchestra consisting of 100 vocalists and 200 instrumentalists. It was the custom of the Austrian emperors on great State occasions to close the festivities with a grand performance of music. It was on such an occasion that the first great work of Fux, *Alcina*, a fairy opera, was first performed in the park of the Château La Favorite in 1716. One of the incidents of the opera was a sea-fight between two fleets, with the accompaniment of music. The *mise-en-scène* was on a scale of great splendour, the gilt vessels forming a magnificent tableau. Although a serious musician, and caring only for what was good in art, Fux was compelled to make some slight concession to the prevailing Italian taste of the time. And in his dramatic writings he yielded to a greater extent than in his other compositions. During his lifetime the highest appointments at the court of Vienna, besides the most lucrative places in the families of the nobility, were in the possession of Italians, and notwithstanding his concession to Italian feeling in certain things, he would assuredly have been beaten and overthrown had it not been for the generous patronage accorded him by the two earlier mentioned emperors. But the intrigues of his more worldly and successful rivals could engender no spite in the breast of the art-loving Fux. He looked rather with the more affection on the imperishable works which their ancestors had created, the spirit of which, as we have seen, he strove to inculcate into his pupils, and in so doing he showed himself the true art-lover and worker, and claims our praise as a mediator between the different art-styles of the north and south. His following of pupils, immediate and indirect, was a large one, and his influence as a theorist and teacher of composition extended far into the nineteenth century. The "Gradus" remained the standard work for years, all treatises on counterpoint and fugue being based on the principles there enunciated. Sebastian Bach spoke of it in high terms, praising the strictness and purity of the part-writing it sought to teach. The "Gradus" was translated into German by Mizler, a pupil of Bach, and we think it not at all improbable that Bach himself might have had some share in the work.

We now take leave of Germany, but for a short time only, for the moment is nigh at hand when the Germans will take up their position as leaders of musical Europe, a moment prepared for and led up to by the work of men like Prætorius, Schütz, and Johann Fux.

CHAPTER XXI.

OF MUSIC IN ENGLAND DURING THE REIGNS OF HENRY VIII.,
EDWARD VI., AND MARY.

DURING the reigns of Henry VIII., Edward VI., Mary, and Elizabeth, music in England underwent a complete transformation. More than one cause contributed to this result. In the first place, the fondness for metrical



Fig. 231.—King Henry VIII.

Psalms, originally brought in by the Lollards, and afterwards intensified by the other followers of the reformed doctrines, greatly affected the taste of the nation not only as to sacred music, but also (to a certain extent) as to secular song. And, secondly, the improvements introduced in the construction of musical instruments had a powerful effect in modifying the popular taste. To these may be added, thirdly, the increased intercourse with foreign countries which more gradually, though not less surely, exercised a strong influence in the improvement of musical art.

Up to the accession of King Henry VIII., music was by no means in a satis-

factory state. The decline of the ancient minstrelsy, as we showed in a former chapter, was of bad effect, and as yet no other influence had sprung up to compensate for it. In the compositions which emanated from the pens of the best English composers at the beginning of the sixteenth century, much crudeness is to be found, and a sad lack of regular melody. And yet among the popular songs and dances of that period true rhythmical melody exists, which nevertheless the more cultivated musicians disdained to imitate in their more ambitious works.

Henry VIII., however, was himself an educated musician, and several of his compositions have come down to us, which show considerable originality, and are really good specimens of musical work at a comparatively barren period. Of these we will give a few examples, which were transcribed by J. Stafford Smith from the Arundel Collection, and printed in his valuable "*Musica Antiqua*."

No. 232.

KING HARRY VIII.TH'S PAVYN.



No. 233.

THE KYNG'S MASKE.

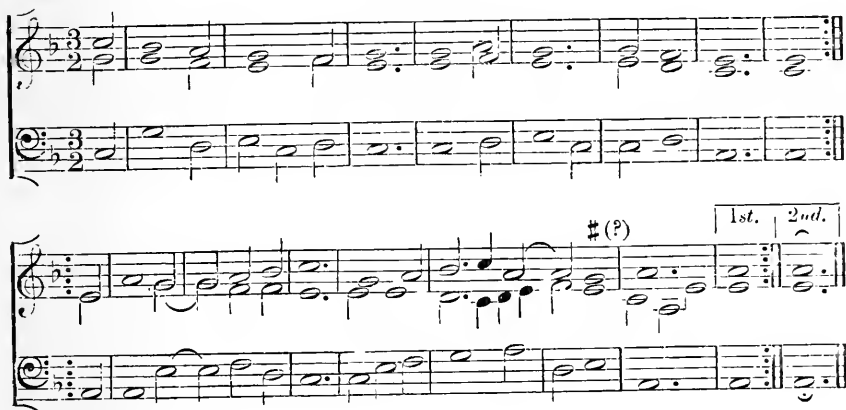
SARABAND.





No. 234.

A GALYARD.



In Dr. Boyce's "Collection of Cathedral Music," vol. i., there is an anthem, "O Lord, the Maker of all things," ascribed to Henry VIII.; but this ascription has been proved to be an error, as the composition is undoubtedly the work of William Mundy, although the words are taken from Henry VIII.'s "Primer." Still, there is evidence enough without this that King Henry was an accomplished musician, and doubtless his example and influence did much to revive and encourage the art at a very critical period of its existence in this country. Among the musical manuscripts in the British Museum there are several collections of songs and chamber-music of this date, some of which are interesting, although none seem to be of any very great merit.

The most prominent name in most of these manuscript collections is that of Dyricke (or Theodoric) Gerarde, who compiled, transcribed, and composed a large number of songs and other pieces. But the preponderance of names of foreign composers seems to prove either a dearth of indigenous

talent, or an unpatriotic preference for the compositions of Italian, Flemish, and French authors, very much akin to that which has prevailed in this country in more modern times. At the same time the great number of anonymous examples which these ancient books contain render it impossible to form any very decided opinion on such a point. The composers of Church music of whom we have any distinct account at the beginning of King Henry's reign were John Taverner, Dr. Fayrfax, Avery Burton, John Marbecke, Hugh Aston, Thomas Ashwell, John Norman, John Sheppard, and Dr. Tye. A set of books containing compositions for the Latin service by all the above masters has been preserved in the music-school library at Oxford. Of these the best known are Taverner, Fayrfax, Marbecke, Aston, Sheppard, and Tye, some of whom afterwards distinguished themselves in setting the English Book of Common Prayer to music, as we shall show hereafter.

The arrangements of the chapels both of Henry VIII. and of Cardinal Wolsey were on the most sumptuous scale, and the number of singers employed in them was larger than at any subsequent epoch. King Henry is known to have composed two complete masses, and to have encouraged sacred art in every possible way.

Among the additional manuscripts in the British Museum is a valuable collection of part-songs for two, three, and four voices, which once belonged to Dr. Robert Fayrfax, and is probably the oldest collection of English secular part-songs in existence. It has been described both by Dr. Burney and Sir John Hawkins in their respective histories of music. It will therefore suffice to give a list of the composers whose works it contains. These are William Newark, Sheryngham, Hamshere, Richard Davy, Robert Fayrfax, Edmund Turges, Tutor, Sir Thomas Philips, Brown, William Cornysh, Gilbert Banister, and William Cornysh, junior. It will be remarked that of these composers Fayrfax appears to be the only one who also wrote Church music. It is a very noteworthy circumstance that the progress of the Reformation during Henry VIII.'s reign did not materially affect English Church music. The only musical monument which has been left to us of the effect of the reformed system upon music is Archbishop Cranmer's setting of the English Litany to the ancient plainsong simplified. This setting is essentially the same as is still used in all English cathedrals and churches

where there are choirs. It has been reprinted in its original form from the oldest manuscript copy (that in the library of Brasenose College, Oxford) by Dr. Jebb, in the second volume of his admirable work on "The Choral Responses and Litanies of the Church," published in 1857. Cranmer's Litany was brought out in the year 1544.

It is a remarkable coincidence that in this same year, just when the archbishop was taking the first *musical* step towards the adaptation of the old plainsong of the Church to English words and a reformed ritual, a musician was condemned as a heretic for his attachment to the new doctrines. It was in 1544 that John Merbecke, or Marbecke, a lay clerk of St. George's Chapel at Windsor, was arrested and brought to trial on account of his professed theological opinions and controversial writings. He appears to have composed several masses and motets for the Latin service before this time, and he could not have been less than thirty years of age when he fell into this trouble. The date of his birth, however, has not been ascertained. Very few of his compositions have been preserved to us, nor is it by them that his name will be remembered, but by his adaptation of the old plainsong of the Latin services to the English Book of Common Prayer, of which we shall speak more at length when we come to the reign of Edward VI. Merbecke was evidently no ordinary man, for he wrote a "Concordance of the English Bible," on which he was engaged when, with three others, he was arrested on a charge of heresy. His notes for the "English Concordance" were seized, and also a copy he had made of an epistle by Calvin against the mass. The four men were condemned to be burnt alive as heretics, and this sentence was carried out on the three others: Merbecke, however, through the intercession of powerful friends—among them the Bishop of Winchester and Sir Humphrey Foster—was pardoned. Of his great musical and liturgical work more shall be said hereafter. Suffice it to add now that he is supposed to have died about the year 1585.

Before concluding our account of the state of music during the reign of King Henry VIII., it will not be out of place to give a short sketch of the lives of one or two of the chief composers who finished their career before the accession of his successor.

Perhaps the first in date and the first in importance of these is Robert Fayrfax, who was born in the reign of Henry VII., though the

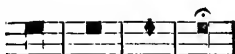
exact date is unknown. He belonged to an ancient Yorkshire family, and came from Bayford, in Hertfordshire. There is reason to suppose that he held some musical appointment at St. Alban's Abbey. In the year 1504 the University of Cambridge conferred on him the degree of Doctor of Music, and seven years afterwards he was admitted to the same degree at Oxford also. This would seem to show that he was held in high esteem as a musician; and although those of his compositions which have come down to us cannot be said to be works of genius, still they may be favourably compared with those of other masters of that period. Fayrfax composed both sacred and secular music, and was considered to excel in both styles. The Oxford music-school collection possesses several pieces by this composer; there are also some preserved in the British Museum. Both Burney and Hawkins have printed some of these, as has also John Stafford Smith in his "Old English Songs." The date of Dr. Fayrfax's death is not known, but it probably occurred before the dissolution of the monasteries, as he was buried at St. Alban's Abbey.

The next in importance of these composers of Henry VIII.'s reign is undoubtedly John Taverner. We know but little of his life, but he was certainly a celebrated composer in his day, as is proved by the mention made of him by Thomas Morley. Hawkins, in his "History of Music," relates how Taverner, after serving as organist of Boston, in Lincolnshire, accompanied John Frith, whose martyrdom is recorded by Fox, and some other favourers of the reformed doctrines from Cambridge to Oxford, where Taverner was appointed organist of Christ Church, or, as it was then called, Cardinal College, which had been recently founded by Cardinal Wolsey. After awhile he and his friends were accused of heresy, on account of certain books and papers which were found hidden in their possession, and some of them (namely, Frith and Hewet) were burnt as heretics at Smithfield in 1533. Taverner fortunately escaped this terrible death, but how long he survived this dangerous episode in his life is not recorded. Both Burney and Hawkins give specimens of his compositions for the Church, and though they are certainly inferior to those of Dr. Fayrfax which have come down to us, still they show considerable contrapuntal skill, which was the only kind of excellence which in those days was aimed at in sacred compositions.

We may also name three musicians of this period who were not only

graduates in the faculty of music, but also in holy orders. The first of these is John Dygon, Prior of St. Augustine's, in Canterbury. Hawkins gives a very creditable composition of Dygon's in his history, and we find that he took the degree of Bachelor of Music at Oxford in 1512. Next comes John Mason, Prebendary and Treasurer of Hereford Cathedral, who was admitted to the degree of Bachelor of Music at Oxford in 1508, and died in 1547. Then, thirdly, we meet with William Chelle, Precentor of Hereford, who took the degree of Mus. Bac. at Oxford in 1524. The date of his death is not known.

During the short reign of Edward VI. it cannot be said that music in general made much progress in England. Indeed, there was no time for it. Still, this reign is memorable for one great work which was accomplished in 1550, namely, the setting of the first English Book of Common Prayer to music by John Merbecke. This may truly be said to mark an important epoch in the history of English ecclesiastical music, and therefore we will describe the work somewhat in detail. Its title is as follows: "The booke of Common praier noted. 1550." It begins with the following explanation: "In this booke is conteyned so muche of the Order of Common prayer as is to be song in Churches; wherein are used only these iiij. sortes of notes,



The first note is a stremore note and is a breve. The second a square note and is a semybreve. The iii. a prycke and is a mynymme. And when there is a prycke by the square note, that prycke is halfe as muche as the note that goeth before it. The iiij. is a close, and is only used at y^e end of a verse." Then follow Mattins and Evensong, in which the priest's part is almost the same as is still in use in our cathedrals and collegiate churches, and also the inflections for the responses. Only the melody, however, is given, throughout the book. The "Venite" and Psalms are set to a simple form of the eighth ecclesiastical tone. The "Te Deum" is a simplified version of the ancient Ambrosian setting (nearly as old as the words themselves), very well adapted to English words. The

"Benedictus" in the morning service and the "Nunc Dimittis" in the evening are set to the fifth tone, while the "Magnificat" is set to the first. After this we have a setting of "Benedicite omnia opera," to be sung "In Lent, in the place of Te Deum;" also the "Athanasian Creed" set to the fourth ecclesiastical tone. We then come to the "Office for Holy Communion," which contains some very valuable adaptations of old Latin music to the exigencies of the English service-book. They consist of a specimen of a Psalm-chant for the Introit (which is set to a simple version of the eighth tone), the "Kyrie," the "Gloria in Excelsis," the "Nicene Creed," the Offertory sentences, the "Sursum Corda," the "Sanctus," the "Benedictus," the Lord's Prayer (inflected), the "Agnus Dei," and the "Post-communions." Of these the "Creed" and the "Gloria in Excelsis" are still in frequent use in English churches, and deserve long to continue so, for there is a simple majesty and grandeur in these melodies which beautifully illustrate the words to which they are adapted, and greatly tend to enhance devotion. If Merbecke had given us nothing but this music for the "Nicene Creed," he would have been a benefactor to his Church and country. The rest of his work consists of music for the "Office for the Burial of the Dead," and for the Communion service when there is a burial. The name of the composer is given at the end of the service; and on the last page is a curious device engraved, under which is the name of the printer: "Imprinted by Richard Grafton, Printer to the Kinges Maiestie. 1550. Cum privilegio ad imprimendum solum." It must be borne in mind that this work was a musical setting not of the present Prayer Book, but of King Edward's First Book, which differs considerably from that now in use. Consequently it is impossible to use Merbecke's version without many alterations and omissions. Still, it has formed the basis of all the musical traditions of our cathedrals, and may be termed the germ of our whole school of Anglican Church music—a school of which we may well feel proud. Before concluding our notice of Merbecke's book, it may be as well to remark that the notation is throughout on a stave of four lines only; and also that the Litany is omitted, for the simple reason that it had been already set by Cranmer in (or before) 1544.

The chief composer of Church music during the reign of King Edward was Christopher Tye, who was undoubtedly one of the most accomplished

musicians of the period. He was a Londoner by birth, but received his education at Cambridge, having been first a chorister and afterwards a lay clerk at King's College. In 1537 he took the degree of Bachelor of Music at Cambridge, and in 1541 was appointed organist of Ely Cathedral. In 1545 he took his Doctor's degree at the same university, and then was admitted a gentleman of the Chapel Royal. The University of Oxford also conferred the degree of Mus. Doc. upon him in the year 1548. Dr. Tye was the musical preceptor of Edward VI., and also, most likely, of the other children of Henry VIII. There is an old play by William Rowley, printed in 1613, in which, among other things, we find a conversation between Edward and Dr. Tye about music, in the course of which the prince is made to exclaim :

"England one God, one Truth, one Doctor hath
For musicke's art, and that is Doctor Tye."

During King Henry's reign, Tye composed music for the unreformed service in Latin. Of this a few specimens have come down to us, which are far superior to the productions of most of his contemporaries. After the accession of Edward, he composed a great deal of English Church music, of which much has been lost; but a few anthems have been preserved in the collections of Barnard and Boyce; and, more recently, a fine evening service by this composer has been printed by the late Dr. Rimbault. Perhaps Dr. Tye's finest work is the full anthem, "I will exalt Thee," published in the second volume of Dr. Boyce's "Collection of Cathedral Music." In 1553 Dr. Tye entered upon a very curious undertaking—no less than turning the first fourteen chapters of the Acts of the Apostles into rude verse, and then setting them to elaborate music. Upon his poetical achievements it is impossible to compliment him, as they are obviously an imitation of Sternhold and Hopkins' metrical version of the Psalms, and too vividly reflect the bad taste of the period. But the musical part of his task is admirable; and many portions of this work have been recently adapted to other words, and used in church as anthems. It is uncertain in what year Tye died. He was still living in 1589, when he translated and published an Italian work entitled "A Notable Historye of Nastigio and Traversari;" but it is probable that he did not live many years after this.

Another composer claims mention in this place, although he also flourished in preceding and subsequent reigns. John Sheppard, or Shepherd, was born about the beginning of the sixteenth century, and was a choir-boy at St. Paul's Cathedral under Thomas Mulliner. In 1542 he was appointed organist of Magdalen College, Oxford, in which city he probably then took up his abode, and where he studied and practised music for many years. In 1543 he somewhat unaccountably resigned his appointment, but was re-appointed to it in 1545, when he held it for two years. He was probably in holy orders, and became a Fellow of his college in 1549, though he does not appear to have retained his fellowship beyond 1551. In 1554 he took the degree of Doctor of Music. The date of his death has not been ascertained. Both Burney and Hawkins insert specimens of his skill in their histories, and a good many compositions of his remain in manuscript at Oxford. He was considered an excellent and learned musician in his own day, and is included in Morley's list of "famous Englishmen."

King Edward VI. was a good amateur musician, and inherited a good deal of his father's talent; but the religious controversies of that period hindered any great national advance in the art, in spite of a good royal example.

The accession of Queen Mary neutralised the efforts of her brother to promote the cause of the Reformation. The Latin service was compulsorily restored; and it is noteworthy that most of the court musicians, with marvellous pliability, adapted their music to either form, thus retaining their places and their emoluments. No musical event of any importance occurred during this short and troublous reign; nor can we point to any musician who distinguished himself then particularly. Mary herself was a performer on the lute and on the virginals, but we have no record of the degree of excellence to which she attained. We therefore gladly pass on to a brighter period, when, under the reign of the last Tudor sovereign, the art of music reached a very high standard of perfection—so much so, that the reign of Elizabeth has often been designated as the Augustan age of English art.

F. A. G. O.

CHAPTER XXII.

OF ENGLISH MUSIC DURING THE REIGN OF QUEEN ELIZABETH.

THE art of music entered upon such a period of development in all its branches at the accession of Queen Elizabeth, that it will be necessary to consider it under three separate heads—namely, *Church music*, *Madrigals*, and *Chamber music*. We shall see that in each of these departments English music was quite equal to that of any other nation ; consequently, if we look at the state of the art as a whole, we shall be perfectly justified in regarding this as the Augustan age of music in England. It is pretty certain, at any rate, that at no previous or subsequent time has the art of sweet sounds flourished to so great an extent in this country, as compared with the rest of Europe.

With the accession of Queen Elizabeth all the previous uncertainty with regard to the language in which Divine service was to be conducted came to an end. The English Prayer Book was firmly established, and Church composers had the important task assigned them of clothing it with suitable music, either new or adapted from the old Latin services. To this great and important work they addressed themselves with all possible energy, and much of what they thus produced has been handed down to our own times, and may still be heard in every cathedral and in many other churches in the country. What these great men effected may be safely compared, both as to its importance and its merits, with the contemporaneous musical reform inaugurated at Rome under the presiding genius of the immortal Palestrina.

We have seen how the plainsong of the Church was adapted to the Anglican Liturgy by Merbecke and Archbishop Cranmer. But it will be remembered that their labours were confined to melody only. Harmony had still to be applied to the services and chants, and this was one of the first great works achieved during the Elizabethan period.

The earliest publication in which harmonised services are found is one published in single voice-parts by John Day, two editions being extant, one of 1560, of which the title is "Certain Notes, set forth in four and three parts, to be sung at the Morning Communion, and Evening Prayer ;" and the second of 1565, of which the title is "Morning and

Evening Prayer, and Communion, set forth in four parts," &c. &c. This rare and precious collection contains compositions for the Church service in English, by Causton, Tallis, Taverner, Whitbroke, Stone, Heath, and others, some of which have recently been scored and printed by the Rev. Dr. Jebb, Canon and Chancellor of Hereford Cathedral. But the greatest contributor to our repertory of English Church music at this early period was Thomas Tallis, a man of whom England has every reason to be proud. This celebrated composer was born early in the reign of Henry VIII., and was probably a chorister boy, and certainly an adult singer in his chapel. Indeed, it has been said by some that he was organist to Henry VIII., Edward VI., Mary, and Elizabeth. This, however, can hardly have been the case, as before the Reformation no layman held any such appointments, and the first lay-organist on record is Dr. Tye, in Edward VI.'s time, of whom we have already spoken.

It is supposed that Tallis remained an attached member of the Roman Communion, although outwardly he conformed to the reformed rites. Certain it is that he retained his appointment of gentleman of the Royal Chapel during the four successive reigns, in spite of all the changes in the services performed therein. It was not until after Elizabeth's accession, however, that he began to compose English Church music, his previous works having been all set to Latin words. To that date, or very shortly afterwards, must be ascribed his grand service in D minor (or rather *D dorico*), which comprised not only a harmonised version of the Preces, Responses, and Litany, but some Psalm-chants (only one of which was published in Dr. Boyce's "Collection"), a special chant for the Creed of Saint Athanasius, and a more elaborate setting of the "Venite," of a few special Psalms (these last two items being also omitted by Dr. Boyce), and also of the "Te Deum," "Benedictus," "Kyrie," "Nicene Creed," "Sanctus," "Gloria in Excelsis," "Magnificat," and "Nunc Dimittis." In short, we have here a type and model of what a true Anglican musical service should be. But Tallis did more than this for our Church music, for he also enriched it with many admirable anthems, several of which are still performed, in spite of their antiquated style. On the whole, considering the time when he lived, he must be deemed the greatest benefactor to the music of the English Book of Common Prayer.

It is a very remarkable circumstance, however, that Tallis published a

collection of Latin motets, in conjunction with his pupil William Byrd, in 1575, under the direct patronage of Queen Elizabeth. The title of this valuable work is as follows: "Cantiones, quæ ab argumento sacræ vocantur, quinque et sex Partium; Autoribus Thoma Tallisio et Guilielmo Birdo, Anglis, serenissimæ Reginæ Majestati à privato Sacello generosis et Organistis. London, 1575." Most probably these Cantiones were originally composed for the Latin service of Queen Mary, but it is certainly curious that they should have been published so long after the English Liturgy was firmly established; and what renders it the more remarkable is the fact that Elizabeth granted to the authors a patent, securing to them and their successors a monopoly of printing and publishing all kinds of music. This patent, the first of the kind ever granted, is dated 1575.

But there is a yet more wonderful monument of Tallis's powers extant, and that is his celebrated motet in forty real parts. We will transcribe Dr. Burney's account of this astonishing production ("History of Music," vol. iii., pp. 74, 75). "The most curious and extraordinary of all his [Tallis's] labours, was his SONG OF FORTY PARTS, which is still subsisting. This wonderful effort of harmonical abilities is not divided into *choirs* of four parts; soprano, altus, tenor, and base in each, like the compositions *a molti cori* of Benevoli and others; but consists of eight trebles, placed under each other; eight *mezzi soprani*, or mean parts; eight counter-tenors; eight tenors; and eight bases; with one line allotted to the organ. All these several parts, as may be imagined, are not in simple counterpoint, or filled up in mere harmony, without meaning or design, but have each a share in the short subjects of fugue and imitation, which are introduced upon every change of words. The first subject is begun in G, by the first mezzo soprano, or medius, and answered in D, the fifth above, by the first soprano; the second medius in like manner, beginning in G, is answered in the octave below by the first tenor, and that by the first counter-tenor in D, the fifth above; then the first base has the subject in D, the eighth below the counter-tenor; and thus all the forty *real* parts are severally introduced in the course of thirty-nine bars, when the whole vocal phalanx is employed at once during six bars more. After which, a new subject is led off by the lowest base, and pursued by other parts severally, for about twenty-four bars, when there is another general chorus of all the parts; and thus this stupendous, though perhaps Gothic, specimen of human

labour and intellect is carried on in alternate flight, pursuit, attack, and choral union, to the end ; when the *Polyphonic Phenomenon* is terminated by twelve bars of universal chorus, in quadragesimal harmony."

Thomas Tallis died in November, 1585, and was buried at Greenwich, and a quaint epitaph was put up in the old parish church to his memory. The building having been pulled down in 1720 to make room for the present church, this epitaph was destroyed. Fortunately the wording of it was recorded in Strype's continuation of "Stow's Survey," and in Dr. Boyce's "Collection of Cathedral Music," and about ten years ago it was reinstated by public subscription in Greenwich Church.

The chief characteristic of Tallis's style is grandeur, combined with a devotional solemnity peculiarly his own. To modern ears his works sometimes sound quaint, almost to the point of harshness, especially those which are written in the obsolete Dorian scale. But his grand harmonies to the Responses and Litany can never become obsolete. They are used for festal occasions to this day in nearly every place where a choral service is attempted, and never fail to impress all who hear them with their richness and magnificence.

Tallis had a pupil hardly less celebrated than himself, of whom we must next speak. William Byrd (or Bird, or Byrde) was born somewhere about the year 1538. He received his early musical training as a chorister in St. Paul's Cathedral. In 1563 he became organist of Lincoln Cathedral, where he remained till 1569, when he succeeded Robert Parsons as one of the gentlemen of the Chapel Royal. He also was styled organist of the chapel, though that office was then merely honorary. Of the patent granted to him jointly with Tallis for publishing and vending music, we have spoken above, and also of the "Cantiones Sacræ," which he brought out in conjunction with his master. But besides this collection he published several others entirely of his own. 1. "Psalmes, Sonnets, and Songs of Sadnès and Pietie, made into musicke of five parts," 1587. 2. "Songs of sundrie Natures, some of Gravitie, and others of Myrth" (for from three to six voices), 1689. 3. "Liber primus Sacrarum Cantionum quinque vocum," 1589. 4. "Liber secundus Sacrarum Cantionum," &c., 1591. 5. "Gradualia ac Cantiones sacræ," Liber primus, for three, four, and five voices, 1607. 6. "Gradualia," &c., Liber secundus, 1610. 7. "Psalmes, Songs, and Sonnets," for from three to six voices or instruments, 1611.

Byrd also printed three masses, which he probably wrote for the Latin service of Queen Mary. A large number of English services and anthems also remained in manuscript, some of which were printed subsequently in the collections of Barnard and Dr. Boyce. But there can be but little doubt that although Byrd composed for the Anglican service, and outwardly conformed to the Established Church, he yet remained secretly attached to the Roman communion all through his life. Indeed, he was "presented" for "Popish practices," in 1605, at which time he was in hiding. It appears from the "Cheque Book of the Chapel Royal," that Byrd died July 4th, 1623, and he is there styled "a father of musicke," in consequence, obviously, of his great age. We shall speak presently of his contributions to collections of madrigalian and instrumental compositions. At present we are only concerned with him as a writer of Church music, in which he especially excelled.

His style is founded on that of Tallis, but is not quite equal to it in breadth and grandeur. Still he must be regarded as one of the greatest English musicians of his time, and one who had a very considerable influence for good upon the art which he so largely adorned. Perhaps the finest specimen of his workmanship to which we can refer is his anthem, "Bow Thine ear, O Lord," which is printed in the second volume of Dr. Boyce's collection, and is familiar to all frequenters of cathedral services. There is also a well-known canon, "Non nobis Domine," traditionally attributed to Byrd, but of the authorship of which no documentary evidence has as yet been found.*

Another well-known and justly esteemed composer of Church music who flourished in Queen Elizabeth's reign was Richard Farrant. This musician deserves honourable mention not so much on account of the number of his compositions as because of their excellence as to style and workmanship. Only one complete cathedral service and two anthems can be quoted as unquestionably Farrant's. The service is published by Dr. Boyce in the first volume of his collection, in the key of G minor; but manuscript copies exist of it one note higher. It is peculiarly solemn and devotional in style, and is probably the earliest specimen of a service containing what are technically called "verses"—*i.e.*, short portions assigned to single voices, alone or in

* We are indebted for most of the above account of Byrd to the admirable article in Grove's "Dictionary of Music and Musicians."

conjunction, which in these days would be more correctly described as solos, duetts, trios, or quartetts.

The anthems of Farrant, which have been preserved in the collections of Barnard and Boyce, are: "Hide not Thou Thy face, O Lord," and "Call to remembrance, O Lord, Thy tender mercies." These are both admirable specimens of solemn, pathetic, short full-anthems. Another is commonly ascribed to Farrant which is even more beautiful, "Lord, for Thy tender mercies' sake." But it is most probable that the real author of it is John Hilton. In the Tudway manuscript collection in the British Museum there is yet another anthem ascribed to Farrant, "O Lord Almighty;" but Tudway is not by any means a trustworthy authority on such points, and therefore the authorship remains doubtful. There is no record of any secular music by Richard Farrant; nor is the date of his birth recorded. We only know that in 1564 he resigned his post as a gentleman of the Chapel Royal, and became master of the children, and probably organist, of St. George's Chapel, Windsor. In 1569 he resumed his former appointment, and remained a gentleman of the Chapel Royal till his death, which occurred on November 30th, 1580.

Another celebrated master, whose name we must not omit, is Thomas Morley. He was a pupil of Byrd, and took the degree of Bachelor of Music at Oxford in 1588. He became, but only for a short time, organist of St. Paul's Cathedral in 1591. In the following year he was admitted gentleman of the Chapel Royal, which office he resigned in 1602, and his death is said to have occurred in 1604. He composed some excellent Church music, of which some has been printed by Barnard and Boyce in their several collections. It is remarkable that of his anthems the greater part are solo-anthems interspersed with short choruses. Of his services the only one printed by Dr. Boyce is for the burial of the dead. It is a remarkably fine composition in the highest style of sacred art.

But Morley's reputation does not rest so much on his Church music as on his madrigals and other secular works for voices, of which we shall speak hereafter; and still more on his admirable treatise, published in 1597, and entitled "A Plaine and Easie Introduction to Practicall Musicke." This was the earliest English treatise on music ever printed, and although it has been of course long since superseded by more modern works, yet it remained the chief text-book on the subject for more than two hundred years,

and might even now be studied, in some parts, with advantage. Every library of musical works ought to possess a copy, and every musical antiquarian finds it absolutely indispensable. On the whole Thomas Morley may be regarded as one of the greatest "worthies" in music during the Elizabethan period. This will be more plainly seen when we come to treat of his secular compositions.

Before we quit Morley, however, it will be well to quote a very valuable list of composers and theorists which he gives on the last page of his treatise. It may be fairly assumed that the names he gives were exclusively those of the most celebrated men known up to that time. He divides his list into four parts. First, "Such as have written on the art of musicke;" secondly, "Ancient writers;" thirdly, "Practitioners, the moste parte of whose works we have diligently perused, for finding the true use of the moods;" and fourthly, "Englishmen." It is this fourth list which we here reprint. It is as follows:—Mr. Pashe, Robert Jones, John Dunstable, Leonel Power, Robert Orwel, Mr. Wilkinson, John Guinneth, Robert Davis, Mr. Risby, Dr. Farfax, Dr. Kirby, Morgan Grig, Thomas Ashwell, Mr. Sturton, Jacket, Corbrand, Testwood, Ungle, Beech, Bramston, John Mason, Ludford, Fording, Cornish, Pyggot, Taverner, Redford, Hodges, Selby, Thorne, Oclande, Averie, Dr. Tye, Dr. Cooper, Dr. Newton, Mr. Tallis, Mr. White, Mr. Persons, Mr. Byrde. It will be perceived that we have adhered strictly to Morley's spelling of these names. But in those days it was customary for people to spell their own names in a variety of ways, even on the same document.

But it is time now to inquire into the state of secular vocal music during the Elizabethan period. And here again we find England holding her own bravely among the nations of Europe. It is probable that when Queen Elizabeth came to the throne in 1558, secular polyphonic music for voices was already largely cultivated. It was partly a legacy left by the old minstrels, and partly a secular adaptation of the rules of ecclesiastical art, as practised by the Church composers of the day. We have already spoken of a manuscript book of such pieces, belonging once to Dr. Fayrfax, and now in the British Museum; and there was also a volume of English polyphonic songs printed in 1530 by Wynkyn de Worde, which contained secular as well as sacred pieces. The same may be said of William Byrd's "Psalmes, Sonnets, and Songs of Sadnes and Pietie," of which the first

volume was published in 1588. John Day had already brought out (in 1571) a collection of sacred and secular part-songs, edited by Thomas Whythorne. Now in all these collections are contained compositions so much akin to madrigals that they have often been termed such, although the word had not yet been adopted in this country. One very familiar example is that very beautiful piece by Richard Edwardes (1560), "In going to my lonely bed," which is virtually a madrigal to all intents and purposes, although not called so by the composer. The late Mr. de Pearsall would call such a piece an "ante-madrigal."

In 1588 was published a very curious work, of which the full title is as follows: "Musica Transalpina. Madrigales translated of foure, five, and six parts, chosen out of divers excellent authors, with the first and second part of *La Verginella*, made by Maister Byrd upon two stanz's of Ariosto, and brought to speak English with the rest. Published by N. Yonge, in favour of such as take pleasure in musick of voices. Imprinted at London by Thomas East, the assigné of William Byrd, 1588. *Cum Privilegio Regiæ Majestatis.*" Of this work a second and similar volume was published in 1597. Young was a merchant of London and an enthusiastic amateur of madrigalian music, and by his influence he soon got his book so well known that a popular love of madrigals was established, and all our English composers began to emulate the foreign models thus brought under their notice. Byrd was the first who wrote in this new vein, but he was quickly followed by Thomas Morley and a host of other Englishmen, who produced a large quantity of most admirable madrigals, many of which remain favourites to the present day.

The word madrigal is of doubtful etymology, nor is this a proper place for discussing its derivation; suffice it that it was applied first to a certain kind of lyrical poetry, and afterwards to the music to which the poetry was set. As regards the poetry, Le Brun defines a madrigal as "an epigram without anything very brisk or sprightly in its fall or close; something very tender and gallant is usually the subject of it; and a certain beautiful, noble, yet chaste simplicity forms its character." In fact the madrigal may be looked upon as the shortest kind of lyrical poetry, and may consist of fewer verses than the roundelay or the sonnet. As regards rhymes and metres there is no rule beyond the fancy of the author; and yet in some respects *regularity* is an essential characteristic of the madrigal. But we

are more concerned here with the music to which the poetry is set, and as to this it may be observed :—First, that a madrigal is always set for several voices, and sung in chorus, thus differing from the glee, and also from the ballad or serenade : secondly, the style of the madrigal belongs to its own period, now long past, being originally based, for the most part, on the ecclesiastical scales : thirdly, a madrigal is essentially a vocal composition, and should be unaccompanied by instruments, although, as will be seen hereafter, accompanied madrigals were substituted for the genuine kind, when the style was in its decadence : fourthly, as to the *form* of the madrigal, it is difficult to lay down any rules. Sometimes they were divided into two portions, after the fashion of the old motets—as, *e.g.*, in Wilby's "Sweet Honey-sucking Bees." Sometimes, again, the music was simply repeated to the different stanzas of the words, as in the case of Dowland's "Come again, sweet love" (if that may be strictly called a madrigal). Usually, however, madrigals consisted of only one movement, flowing on evenly to its close without part-divisions of any kind. They usually contained much contrapuntal imitation, but no regular fugue ; and the various figures or passages were, for the most part, employed but once, new ones being introduced to suit each succeeding sentiment of the words.

Such then was the style of vocal music which almost exclusively prevailed during the latter years of Queen Elizabeth, and in which England shone with a brilliant lustre to which she has perhaps at no subsequent period attained. It is mainly to Thomas Morley that this national excellence is due, for in the first place he gives admirable instructions as to the method of composing madrigals in his great treatise, to which reference has already been made ; and then secondly he himself was a voluminous composer of madrigals, and especially of the lighter sorts, to which the names of *Canzonets* and *Ballets* were applied ; the former on account of the style of the words, and the latter because (like the Italian "Ballata," of which they were an imitation) they were meant to accompany dances. As a familiar example of this style we may mention Morley's well-known madrigal (or ballet), "Now is the month of Maying." But besides all this, Morley contributed greatly to the advancement and popularising of madrigalian music by the publication of a fine collection, in praise of Queen Elizabeth, of which we must attempt a description, as it was undoubtedly one of the most important musical works of the period. It is

entitled "Madrigales. The Triumphes of Oriana, to 5 and 6 voices; composed by divers severall aucthors. Newly published by Thomas Morley, Batchelor of Musick, and one of the Gentlemen of Her Majestie's honorable Chappell." London, 1601. This collection was first reprinted *in score* by William Hawes, in 1815. It was, in all probability, originally made to solace the queen at the time when she was much depressed by the execution of the Earl of Essex. She is celebrated in every one of the madrigals it contains, under the name of Oriana. It would seem, however, that as regards its plan this work was got up in imitation of another, published in the same year at Antwerp, of which the title was, "Il Trionfo di Dori," &c., and which must have been in preparation concurrently with Morley's collection. All the greatest English composers of the day contributed to the "Triumphes of Oriana," and the result was a matchless combination of madrigalian excellence, which must have had a very beneficial influence on the progress of the art.

The contributors were—1. Thomas Morley himself. 2. Michael Este (or East), Mus. Bac. Cantab., organist of Lichfield Cathedral. 3. Daniel Norcome, lay clerk of St. George's Chapel, Windsor. 4. John Mundy, Mus. Doc. Oxon., organist of the Chapel Royal, and also of St. George's Chapel, Windsor, where he succeeded Merbecke; he died in 1630. 5. Ellis Gibbons, organist of Salisbury Cathedral, and brother of the more celebrated composer, Orlando Gibbons. 6. John Benet (or Bennett), a fine composer of madrigals, styled by his contemporary Ravenscroft, "a gentleman, admirable for all kinds of composures, either in art or ayre, simple or mixt." 7. John Hilton, Mus. Bac. Cantab., organist of St. Margaret's, Westminster. 8. George Marson, Mus. Bac. [? Cantab.]. 9. Richard Carlton, Mus. Bac. [? Cantab.], in priest's orders. 10. John Holmes, organist first of Winchester, and afterwards of Salisbury, a voluminous composer of services and anthems. 11. Richard Nicholson, Mus. Bac. Oxon., who lived to be the first Oxford Professor of music, in 1626, dying in 1639. 12. Thomas Tomkins, Mus. Bac. Oxon, a pupil of William Byrd, and a very prolific writer of English Church music. He was a gentleman of the Chapel Royal, and also organist both there and at Worcester Cathedral. He is best known by his collection of cathedral music, entitled "Musica Deo Sacra et Ecclesiæ Anglicanæ," published in 1668, soon after which he died. 13. John Farmer, author of a treatise on Canon, and com-

poser of an excellent set of madrigals. 14. John Wilbye, one of the very best of all our composers of madrigals. All that is known of him is that he was a teacher of music in London, and that he was deservedly looked up to as a master of his profession. 15. Thomas Weelkes, Mus. Bac. Oxon., was a gentleman of the Chapel Royal, and organist first of Winchester and afterwards of Chichester Cathedral. He was a voluminous composer both of madrigals and of Church music. 16. John Milton, the father of the great poet, was a scrivener by profession, but found time to compose a great quantity of music of all kinds; he died in 1647. 17. George Kirbye, was known as a good madrigalist. 18. Robert Jones, appears to have composed much music of all kinds, of which but little has come down to us. 19. Thomas Bateson, organist of Chester Cathedral in 1600, was the first man upon whom the newly founded University of Dublin conferred the degree of Mus. Bac. He became organist of Christchurch Cathedral in that city in 1618, and is well known as an excellent composer. 20. Giovanni Croce, is the only foreign composer whose works are included in this collection; he has been sufficiently described in a former chapter. 21. Francis Pilkington, Mus. Bac. Oxon. He was a famous lutenist, and well known as a composer of good madrigals. 22. Michael Cavendish, of whose biography nothing is known, beyond the fact of his having published a volume of "Ayres for Four Voices" in 1599, and been a contributor to Este's "Whole Book of Psalmes," published in 1592. 23. William Cobbold, also a contributor to Este's "Psalmes." 24. Thomas Hunt, Mus. Bac., of whose life nothing is known. 25. John Lisley, of whom nothing whatever is known. 26. Edward Johnson, Mus. Bac. Cantab., who was also a contributor to Este's "Psalmes."

But there was yet a third branch of musical art which flourished greatly in this reign. Chamber-music certainly received much encouragement at court, and the fashion thus set extended throughout the kingdom. That Queen Elizabeth was herself an accomplished performer on the virginals admits of no doubt. Dr. Burney, in his third volume, relates an amusing anecdote on this subject, which we feel bound to reproduce. "Sir James Melvil gives an account of a curious conversation which he had with this princess, to whom he was sent on an embassy by Mary Queen of Scots in 1564. After her Majesty had asked him how his queen dressed? what was the colour of her hair? whether that or

hers was best? which of them two was fairest? and which of them was highest in stature? Then she asked, what kind of exercises she used? 'I answered,' says Melvil, 'that when I received my dispatch the queen was lately come from the Highland hunting; that when her more serious affairs permitted, she was taken up with reading of histories; that sometimes she recreated herself in playing upon the lute and virginals.' She asked 'if she played well?' I answered 'reasonably for a queen.' The same day, after dinner, my Lord of Hunsden drew me up to a quiet gallery, that I might hear some music (but he said that he durst not avow it), where I might hear the queen play upon the virginals. After I had hearkened awhile, I took by the tapestry that hung before the door of the chamber, and seeing her back was toward the door, I entered within the chamber, and stood a pretty space, hearing her play excellently well. But she left off immediately, so soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand; alleging, she used not to play before men, but when she was solitary, to shun melancholy. She asked me how I came there. I answered, as I was walking with my Lord Hunsden, as we passed by the chamber door, I heard such a melody as ravished me, whereby I was drawn in ere I knew how; excusing my fault of homeliness, as being brought up in the court of France where such freedom was allowed; declaring myself willing to endure what kind of punishment her Majesty should be pleased to inflict upon me for so grave an offence. Then she sate down low upon a cushion, and I upon my knees by her; but with her own hand she gave me a cushion to lay under my knee; which at first I refused, but she compelled me to take it. She inquired whether my queen or she played best. In that I found myself obliged to give her the praise."

The instrument on which the queen performed on this occasion, and on which she must have been a great proficient, was called the "virginals;" and it is a disputed point whether its name arose from the fact of Queen Elizabeth's use of it, or from its being commonly played upon by the young ladies of the period. The latter is the more probable hypothesis, inasmuch as the word occurs before Queen Elizabeth's time. The instrument was the predecessor of the spinet, which it resembled in every way, save that it was of a square shape and without legs or

tressels, being usually placed on a table. It was strung with one wire to each note, and the keys acted on the wires by the mechanism of a jack and quill, after the fashion of the clavicytherium, the spinet, and the harpsichord. We would refer our readers to Dr. Rimbault's admirable work, "*The Pianoforte*" (London, 1860), for a more complete description of these instruments. There is a curious manuscript volume preserved in the Fitzwilliam Museum at Cambridge, said to have been Queen Elizabeth's virginal book. It consists of 418 pages of music written on six-lined staves, and apparently all in the same handwriting. It contains all manner of variations on popular songs, dance-music, &c., for the virginals, and mostly very difficult and complicated in structure. It may be well to give a list of the composers whose works it contains. They are Dr. John Bull, Ferdinand Richardson, William Byrd, Thomas Morley, John Munday, Giles Farnaby, William Blitheman, Peter Phillips, Nicholas Stogers, Martin Peerson, Thomas Warrock, Thomas Tomkins, Robert Johnson, Richard Farnaby, Marchart, W. Tisdall, Hooper, Edward Johnson, William Inghott, Orlando Gibbons, Thomas Oldfield, Giovanni Pietri, Johan Pieterse Swellinck, Thomas Tallis, and a few anonymous authors. Dr. Burney, referring to this book, describes the enormous difficulty of the contents, and argues from thence the great execution Queen Elizabeth must have possessed. Bating a certain amount of exaggeration, this is a correct view of the case.

It is remarkable how fashionable chamber-music for stringed instruments became about this period in England. Six-stringed viols, with frets on the neck like those of a modern guitar, were usually to be found in sets (*viz.*, treble, alto, tenor, and bass), and these were denominated "chests of viols." A large quantity of music in four, five, six, and even more parts was composed for these instruments during the sixteenth and seventeenth centuries by all the best composers, both on the continent and in England, and this music often partook of a semi-madrigalesque character. Pieces called "Fancies" were most in vogue in this country, and collections of them still exist in manuscript, although the instruments for which they were written have long become obsolete.

The lute retained its place also throughout the sixteenth and seventeenth centuries, and was cultivated by every one who had any claim to be considered an accomplished and well-educated lady or gentleman.

Music for the lute, and also sometimes for viols, was written in a queer system of alphabetical letters called "Tablature," of which many examples still exist, although very few persons now-a-days would be able to decipher them. Probably the greatest lutenist in Elizabeth's time was the well-known John Dowland, whose exquisite madrigalian part-songs are still deservedly admired. Most of these were written with accompaniments for the lute and viols. Dowland was born in 1562. From 1584 to 1587 he travelled in France, Germany, and Italy, which was by no means an ordinary course for a musician to pursue in those days. In 1588 he took the degree of Mus. Bac. at Oxford, and afterwards also at Cambridge. In 1592 he contributed to Este's "Psalmes;" and in 1597 he published his "First Booke of Songes or Ayres of foure parts with Tableture for the Lute." Of this work new editions appeared in 1600, 1603, 1608, and 1613. It was also reprinted in score by the Musical Antiquarian Society in 1844. About the year 1598, Dowland was appointed lutenist to the King of Denmark, and it was while he lived in that country that he brought out (in London) his "Second Booke of Songes or Ayres," &c. This came out in 1600. In 1602 it was followed by his "Third and last Booke of Songes or Ayres." In 1605 he returned to England and published a work with the following quaint title, "Lachrymæ, or Seven Teares, figured in seaven passionate Pavans, &c., set forth for the lute, viols, or violins, in five parts." After another brief sojourn in Denmark, Dowland finally settled in England in 1609, where, in the following year, he published his excellent translation of the "Micrologus" of Andreas Ornithoparcus. After publishing a few more works for the lute, Dowland died in 1626.

In former chapters of this work attention has been called to the rise of metrical psalmody in France and Germany, and to the important part played by the chorale in the Reformation, both under the auspices of Calvin and Luther, but especially the latter. In England the same spirit arose, first among the Lollards, and then more generally throughout the country. During the reign of Queen Elizabeth this essentially Protestant taste for psalm-singing received great accessions of strength. Not that the queen herself cared much for such music, neither did it ever find admittance as an essential ingredient in the English choral service; but it became so popular that it was found necessary to regulate its use by royal injunctions,

authorising the singing of metrical psalms in church *before* and *after* each service. In 1562 appeared the first edition of what was long known as the "Old Version" of the Psalms, of which the real title was, "The Whole Booke of Psalmes," the versification being the joint production of Thomas Sternhold, John Hopkins, W. Whityngham, and others. Some of these had been printed by Sternhold as early as 1549 and 1551, and were then used by the English Calvinists in Geneva, where another edition, with additions, was printed in 1556. But the earliest *complete* edition was that of 1562, and in it the metrical psalms were accompanied by the melodies only of what were then called the "Church Tunes." What the origin of these tunes was has never been clearly ascertained; but certain it is that they formed the basis of all future collections and arrangements for more than a century. It was not long before they were published in harmony. The earliest work in which this was done was, "The Whole Psalmes, in foure parts, whiche may be song to al musical instrumentes, set forth for the encrease of vertue, and abolishyng of other vague and triflyng ballads. Imprinted at London by John Daye, dwelling over Aldersgate beneath Saynt Martyn's. 1563." It is evident from the title of this work that it was only intended for private recreation, and not for use in church. It was reprinted in 1565. In 1579 John Day published "The Psalmes of David in English Meter, with Notes of foure partes set unto them by Gulielmo Damon, for John Bull, to the use of the godly Christians for recreatyng themselves in stede of fond and unseemly ballades." In 1585 was printed "Musicke of six and five partes, made upon the common tunes used in singing of the Psalmes. By John Cosyn." Like the other publications which preceded it, this was clearly intended only for private use. A second and improved edition appeared in 1591. But in the year 1592 a far more important collection of tunes was brought out by Thomas Este, to which we have already several times referred. The title of this work is as follows: "The Whole Booke of Psalmes: with their wonted tunes, as they are song in Churches, composed into foure parts: all which are so placed that foure may sing ech one a several part in this booke. Wherein the Church tunes are carefully corrected, and thereunto added other short tunes usually song in London, and other places of this Realme. With a table in the end of the booke of such tunes as are newly added, with the number of ech Psalme placed to the said tune. Compiled by sondry

Authors, who have so laboured heerin that the unskilful, with small practice, may attaine to sing that part which is fittest for their voice. Imprinted at London by Thomas Est, the assigné of William Byrd: dwelling in Aldersgate streete, at the signe of the Black Horse, and are there to be sold. 1592." This work was reprinted with improvements in 1594, and a third edition was "printed by Thomas Este for the Companie of Stationers" in 1604. It is noteworthy—first, that it is probably in this book that the tunes are for the first time *named after places*, as is still the custom; and, secondly, that the "old Church tunes" in all these old works are given not to the *treble* but to the *tenor* voice, evidently on the model of the Gregorian plainsong in the Latin service, which was often similarly treated. Here we must finish our account of English music during the Elizabethan period, which, as will certainly be admitted, was a very brilliant epoch in the history of the art of sweet sounds in England. F. A. G. O.

CHAPTER XXIII.

SPREAD OF THE MUSICAL "ZOPF" OVER CENTRAL EUROPE.

WE left classical Italy in Chapter XVIII., at the time its genius was winging itself for a new and what proved its last flight into the region of a pure tonality. The effort was confined principally to the Neapolitan school, and more especially to Scarlatti and his immediate pupils. Hitherto the "strict" style, with its organic membering of tone-material and well-balanced parts, had been the model for all, but this was gradually succeeded by a sort of gambolling with notes, which ultimately resulted in the substitution of a pleasing sensuous music for a sound, pure tonality. Alessandro Scarlatti, even in his most elevated mood, did not escape the contagion, and his later writings exhibit a shallowness sadly in contrast with his earlier efforts. It might be asserted that Scarlatti was the leader of this degenerating style of writing, and without doubt there is some show of reason for the charge, for by the undue attention he devoted to the development of the melodic side of the tonal art, to the exclusion of the harmonic, he unquestionably set an example which less capable men followed and erred in carrying to a still greater extreme. Whilst his genius enabled him to combine the enticing charm of the *cantilena* with a profound and

yet freely treated polyphony, his imitators replaced the "strict style"—*i.e.*, a style that organically binds, the same as it is itself bound by fixed eternal laws—by a weak homophonic progression of parts. In their best efforts they exhibited but the shadowy resemblance of the former skilled contrapuntal method. The generation of Neapolitan masters that succeeded Scarlatti gave still greater prominence to melody. With them it was the one thing: Independent bass and thematic working of middle parts were subordinated completely to it, and musical factors which should have ranked equal with melody were lowered to mere accompaniment or employed merely to fill up. At first this process was confined to the opera, but by degrees it gained an equal mastery over Church music, leading to a general manner of composing which, finding its counterpart in the already deteriorated plastic art, was similarly designated *Zopf*. As up to the present time we have failed to trace any clear and satisfactory explanation of this important art-term, we offer the following, though necessarily condensed account of it, referring the investigator desirous for a more exhaustive definition to our "Music in the History of Civilisation." *Zopf* is a term that has at one time or another been applied to indicate a certain style in all the arts. It implies a predominance of the unreal, the incidental, and external, over the real, the essential, and internal; a confounding of the means with the end; an elaboration of one side of artistic creation at the expense of all others; a shifting of the balance of an art-work in which all factors should be relatively proportioned. Thus, when in the plastic arts the distinct and perfectly-balanced component parts of a building, statue, or picture are subordinated to an over-refinement of decorative ornamentation or external elaboration of fitting, or when the architectural proportion and anatomical truth of a grand façade are sacrificed to the sensuous pleasure derived from figured forms and excessive embellishment, or when in a picture the correctness of the drawing is subordinated to showy dazzling colour, that is *Zopf*. The same term applies in music when the skill of the virtuoso is displayed for the sake of display, instead of being employed as a means for an effective interpretation of the composer, or when the composer develops the melodic at the expense of the polyphonic and rhythmic elements of his art. This was the state of Italian music during the last two-thirds of the eighteenth century, and it was during this period that musical *Zopf* spread over Central Europe. The generation that succeeded the Neapolitan school

devoted their attention to the development of melody which should *charm the ear*, to the exclusion of all else. One side of the tonal art was polished at the expense of all others, and an overladen and unequally balanced solo song, elaborated with passages requiring much executive skill, was the result.*

Such a meretricious and degenerated style of composition, and its surprisingly rapid dissemination throughout the musical world, coupled with the various art-outgrowths which were a natural consequence of this one-sided development, can not only be accounted for by a rigid organic law of all art-development—that an over-yield of fruit of any art-epoch, *e.g.*, such as that which the Italian tonal art had just passed through, must be succeeded by a time of deterioration—but in this instance can also be explained by the presence of other factors which exercised a weighty influence over the musical development of that period. *Zopf* was the reflection of man's conception of the world. In the eighteenth century there was a phenomenal abasement of all national, political, religious, and moral thought among Europeans. In Italy these degenerative tendencies were perhaps more widely diffused than anywhere else: there was an absolute lack of all ideals and inspiring ideas on which a nobler and grander consciousness of self might have been based. In the preceding century such an ideal element, and that a powerful one, existed in the Romish religion, and the state it finally assumed after its protracted and severe struggle with the Reformation doctrines. It was during this era of the Papal Restoration that new and important schools were founded in painting, sculpture, and music. But in the eighteenth century there existed nothing that could stimulate the Italian to any great intellectual effort. At the time when the tenets of his Church were so violently attacked, every good Catholic exerted himself to the utmost to defend and create that which would support and strengthen his faith; thus art, acted upon by such an incentive and forcible motor, flourished, but as soon as the combative tension was relaxed, man also relapsed into what he vainly construed to be tranquil security, and satisfying his worldly craving for the material pleasures of life, all earnest individual striving in art was neglected. Coupled with this was the wide-spreading domineering influence of the Jesuits, aided by the tyrannical government of the bigoted Bourbons, who

* The word *Zopf* = tuft, top-knot, or pigtail. Cf. the French "style perruque."

completely checked free thought, and carefully watched that nowhere should independence of conscience and the assertion of self raise its head or flourish.

Nor was this all. Other influences were at work, and those not the least powerful, propagating musical *Zopf*. Its universal dissemination was rendered the more easy, because of the weight which the musical world attached to all elements emanating from Italy, the country which, up to that period, had led the van of musical progress. During the sixteenth, seventeenth, and the early part of the eighteenth centuries, Italy had created so much that was grand and imperishable in the tonal art, that Europe had begun to follow as one blind, delivering herself up wholly to its teachings. Every new style developed outside the Appenine peninsula was admired only so far as it reflected the Italian mind. Thus was musical Europe the slavish imitator of melodic Naples, and Germany was so more than any other country. Another reason for the rapid and wide-spread diffusion of the new style was, that it required less invention and skill from its votaries than the strict polyphonic style, and therefore most of the inferior masters were attracted to it. The creation of an embroidered melody is possible by a very inferior talent, compared to the feeling and learning required to work out a polyphonic composition. By submissively following the fashion of the moment, it was an easy task to acquire celebrity, though it were only ephemeral. Certainly, composers should not have written down to the public taste, but have made a firm stand against the one-sided method, and have sought to educate and elevate the public mind to something grander and more truly worthy of the name of art. Yet reprehensible and to be regretted as this effacement of originality was, some excuse is to be found in the power wielded by the solo artist of the period, if indeed any excuse can be admitted for an art-worker weak enough to be borne down by prevailing degenerate taste. The creating artist had not only to wrestle with the seductive siren who temptingly pointed an easy road to fame and favour, but he had also to contend with the potent sway exercised by the *prima donna*, with whom it was an imperative necessity to be on the best terms to obtain recognition of any kind.

The solo, since the creation of the Monody of Florence, had acquired an importance which all composers were forced to recognise and reckon with. Backed too by a court favour that was extended only because of

the sensuous enjoyment it produced, it became a power that the composer was forced to recognise. The social position of the *prima donna* entered largely into this. At this period of musical *Zopf*, and especially at the Italian and German courts, she was at the same time *prima donna* and *favorita* of princes, ministers, and other influential persons. Did a composer dare to write in any other style than that agreeable to her, one which did not contain passages that would admit of the exhibition of executive skill, he at once fell into disfavour, and if holding service under the prince, lost his appointment and was forced into retirement. Woe to that intrepid writer who attempted to assert his artistic feeling in opposition to the will of the *prima donna*. The aristocracy, as a body, loved to hear brilliant musical passages, and supported the singer, so that it was not always necessary for her to avail herself of her double position to turn court and public favour against the fearless composer.

There was also another opposing force in operation against the serious writer. This was the *Castrato*, male soprano or alto, first employed in the period of the Italian Renaissance, and now, in the eighteenth century, occupying a position and power to which the composer had to succumb. The castrato was a man of intrigue, and could raise up bitter and dangerous enemies. He was a being whose services, as solo singer, were much sought after by the Catholic courts of that time, and he was always sure of the personal favour of the prince. Following the example of the court, the nobles contended with each other in securing the castrato for their own households, offering large sums of money. As a natural result, the influence and power possessed by such a man were very strong. It mattered not to him whose composition he sang, all he desired was a piece that would enable him to show off his singing. The disastrous effect of such hampering conditions on the free invention of the composer needs no further comment. It should be remarked that in whatever art and in whatever age *Zopf* has acquired a supremacy, similar coercive restrictions are to be traced. All periods of art wherein an elevated style has been succeeded by conventional mannerism, and a restricted subjective treatment substituted for a complete artistic objectivity, are emphatically periods of degeneration. Yet the Italian musical *Zopf* of the eighteenth century should not wholly and unreservedly be condemned, nor should the musical historian too hurriedly censure it without the fullest knowledge and understanding of the facts

and the manifold causes that generated and fostered it. The history of this period is full of contradictions, and doubtful events cross us that would prove fatal to an investigator already biassed against *Zopf*. But still the period was not without its merits, and its masters are entitled to their just recognition.

The grand and elevated state of the tonal art, as it was with the Italians immediately preceding the appearance of the *Zopf*, could not of a sudden deteriorate into something insipid and worthless. Such a decadence could only be gradual. The influence of the former grandeur would still be sufficiently potent to prevent composers falling immediately away. It could not be otherwise than that we should trace some redeeming feature, some distinct reminiscence of an earlier solid artistic epoch in their creations. But apart from this, even when mannerism has spread itself over a whole epoch and enfolded a whole nation's artists within its injurious and debasing grasp, the born artist will yet uphold a certain amount of real art, and will tower above the mediocre artist who is a slave to fashionable taste. *Zopf* in architecture deviates as much from external beauty and internal appropriateness as in music from heartfelt expression and systematic method. But buildings erected in Germany during the *Zopf* period—as the Barbican and the Catholic Court Chapel of Dresden—notwithstanding the time and the ruling spirit, evidence the born artist and stamp him as a real art-worker for all time. This applies equally to *Zopf* in music. The works of the Italians, Pergolesi, Piccini, Jomelli, Sacchini, and Cimarosa, and of the Germans Hasse and Naumann, all of whom lived at the time *Zopf* was at its highest—prove them to have been, notwithstanding the unpropitious period and the fashionable taste, both of which must have exercised some influence over them, born artists, and even to-day we find much to attract and interest us in their creations. It is not conceivable that an art-period extending over almost a whole century, and embracing all musical Europe, could have been absolutely and without exception vicious and corrupt. The history of the *Zopf* of the eighteenth century teaches us that, notwithstanding its general erroneous tendency, it originated forms and contrivances, and conduced to a perfected executive skill both vocal and instrumental which subsequently proved progressive art-factors containing a surprising amount of vigorous vitality. First there was the *opera buffa* which it developed in Italy, and the *Singspiel*—

song-play—in Germany. It might be supposed by the casual reader, and not without reason, that the *ensemble*—i.e., concerted performances, vocal and instrumental—was an outcome of the *opera seria*. But this was not the case; it was purely an art-outgrowth of the *opera buffa*. This alone is a form of importance in the tonal art, and as it was the *Zopf* which generated it, we look with leniency towards that otherwise debased period. At that time, sick with affectation and false sentimentality, all that was simple, natural, truthful, and unvitiated in life sought refuge in the *opera buffa* and in the French and German song-plays, wherein individuals and situations could be dramatically characterised. In addition to the *opera buffa*, an unsurpassable method of vocalisation was created, which has gained for Italy for a period of now nearly two centuries an unrivalled name for classical vocal tuition. This school successfully stimulated composers to write effectively for the voice, a gift rarely met with in German masters. If the *opera buffa* developed the *ensemble* of the French comic opera, and also that of the German writers who excelled in this species of art-composition, e.g., Dittersdorf, Mozart, Weber (Fatima and Scherasmin in *Oberon*), Lortzing, and Nicolai, it further created the solo song which in modern times has been brought to a high state of perfection, and which will prove of still more importance in the future development of the tonal art. The superiority of Händel over Sebastian Bach in the effective treatment of voices, both solo and choral, is due to his repeated sojourns in Italy during the *Zopf* period. Bach never had the opportunity of going to Italy, and treated his voices as though they were organ or other instrumental parts. Mozart and Gluck united to depth of musical expression a skilful vocal treatment, a power which they both acquired through their studies in Italy. And certain of the more gifted composers of *opera seria* exhibit a pathos and dramatic intensity surprising for their time. In them we find workings synonymous with those exhibited in the grand tragedies of that genius Gluck, the creator of the most striking and powerful music-dramas the world possesses. To arrive at any just knowledge of the merits or demerits of the *Zopf* period, we should also take into account the writings of a less gifted class than the pathetic masters, one that devoted itself exclusively to the humorous. The chief exponent of this phase of *Zopf* was Francesco Conti, composer of *Don Chicotte*, and a capable delineator of musical humour and irony. Finally Agostino Steffani, who developed

the already known "Chamber duet" to a high state of perfection, is also to be numbered with those of his contemporaries who improved the *ensemble* by their *opera buffa* writings. A knowledge of these several facts helps us to a more correct judgment of that period of *Zopf* so often derided and unfairly adjudicated upon, and shows that as regards certain special phases of the tonal art it was not altogether unimportant.

With these necessary introductory remarks we proceed to discuss the masters of the musical *Zopf* era of Italy and Germany. To be just, we cannot regard them as producers of the mere tasteless and unprofitable, or as the representatives of a commonplace mediocrity. Among them were men who at the present day stand out as composers of originality, and claim recognition as men of independent thought. It was their misfortune to have been born at a time when a strongly pronounced mannerism dominated the musical world and when purity and individuality of style were relegated to the background.

The first of these masters, beginning with the Neapolitan disciples, was Nicolò Porpora (1686—1766), already referred to as a pupil of A. Scarlatti. He composed several works for the Church and the stage, the latter principally written for the London public in competition with Händel. He was less successful in the portrayal of dramatic situations than in the writing of a light music which charmed the ear. His compositions were more superficial than profound; but were always most effectively written for the singer. He was himself an excellent singer and teacher of singing, and was one of the founders of Italy's celebrated classical school of vocalisation. His writings, whether for the Church or the stage, contained the most showy florid passages.

The next, Giovanni Battista Pergolesi, was born in 1710 at Jesi, and died in 1737, at the early age of twenty-seven, at a villa near Naples. In *opera seria*—e.g., his *Olympiade* and *Adriano in Siria*—he adopted the conventional style of his contemporaries; but in *opera buffa* he is to be regarded as a follower of and next in importance to Logroscino. His comic intermezzo, *La Serva Padrona*, went the round of the civilised world. After a performance in Paris, Jean Jacques Rousseau, who was present, remarked that, "to learn how to compose, one must go to Naples." It contains so much vitality, melodic flow, humour, and charm, that an occasional performance by artists of to-day would possess an

interest more than merely historical. Other notable comic operas were his *Il Maestro di musica* and *Il Frate innamorato*. But the work with which his name is mostly associated in our time is his "Stabat Mater," a creation deservedly worthy of high encomiums, although some critics have as much overrated as others have undervalued it. Written for female voices and string orchestra, it may be described as a work studded with passages of sweet euphony, skilful and effective in a vocal scoring, that follows the best traditions, and gracefully melodious, whilst running through it is a sensuous vein more agreeable than elevated, and fantastic rather than serious. This we believe to be a just criticism of this world-wide celebrated composition, a work which even to-day interests and charms us. The graceful though light style of Pergolesi finds its parallel in that of the painter Raphael Mengs, also of the eighteenth century—except that Mengs strove more after academical correctness. Still his effects are solely those of the external, his altar-pieces and sacred pictures generally charming by their colour and correctness of drawing. He was also much overrated by his contemporaries, who placed him on the level with the greatest masters, much in the same manner as Pergolesi had been treated before him. And if the strictures passed upon Mengs and Pergolesi in the early part of this century by the German critics Forkel and Schulz were as unfair as they were severe, both masters have to-day received their just meed in the acknowledgment that as *Zopf* artists they stand brilliantly out from their contemporaries.

A contemporary of Pergolesi, and a Neapolitan, was Leonardo da Vinci, born in 1690, died some time after 1734. As a *Zopf* writer he distinguished himself chiefly in the *opera seria*, producing two operas, *Ifgenia in Tauride* and *Didone abbandonata*, which were performed in Venice, and obtained great success. There was every probability of his becoming a composer of great renown, had not an idle boast, compromising a lady of high social rank, brought about his sudden death.

In Nicolo Jomelli (1714—1774) we approach a master whose serious operas found their way into every European capital. In him also we see a gifted man enslaved by the domineering mannerism of the time. A Neapolitan by birth, his first great successes were achieved in Rome. Contemporary with Jomelli was a young Portuguese named Terradellas, who successfully rivalled the Neapolitan on his own ground. He became such

a general favourite that his friends had a medal struck in his honour, the subject of which was supposed to satirise the Italians. The end of this jarring incident was that Terradellas was found murdered in his own house. In 1754 Jomelli was appointed chapel-master and court composer at Stuttgart. While holding this office he wrote as many as eighteen operas. In Germany he was extremely popular, all classes singing his praises. Hense, a highly-gifted German poet, exalted Jomelli above all German composers of his day. There is evidence that Jomelli himself affected to look down on his German contemporaries, notwithstanding that they numbered among them Händel and Gluck. The attitude of Mozart, though then but a young man, towards the Italian, is in pleasant contrast to the inflated foreigner's bearing towards his fellow-masters. He says: "The man [Jomelli] has his position and shines in it, and we should leave him alone and not try to oust him from what he fills so nobly."

Superior to either Porpora, Pergolesi, or Jomelli, as a writer of *opera seria* in the *Zopf* period, stands Nicoli Piccini, a Neapolitan by birth (1728—1800). Modern critics have assigned him an equality with the three first-mentioned writers, but his works claim for him an altogether higher recognition. From 1776 to 1781 he had the temerity to contend with Gluck for the supremacy in pathetic opera at Paris. Nor was his rivalry unsupported by gifts of first-rate order. Genuine tragedy and force of characterisation are to be found in most of his serious operas, and especially in *Allessandro nelle Indie*, *Atys*, and *Didone*, which contain scenes with arias and choruses full of well-developed dramatic passion. As a writer of *opera buffa* he was still more eminent, and the two *Zopf* writers Pergolesi and Cimarosa alone of the masters of that period can compare with him. To him belongs the merit of improving the concerted movements and finales of opera to a degree beyond that of any of his predecessors. His first effort in dramatic writing was a comic opera *Le donne dispettose*, successful beyond anticipation, and leading to the rapid composition of several others of the same class, of which perhaps the most famous is *Ceccina*. Piccini studied under Leonardo Leo and Durante, achieving his principal successes in Rome and Naples. Invited to Paris by Marie Antoinette, he speedily acquired the goodwill of a large portion of the Parisians. It was at the time that Gluck's star was in the ascendant, and a rivalry at once commenced. Paris became divided into two sections: Gluckists

and Piccinists, and partisanship ran so high as to lead to open street brawls. Both masters composed an *Iphigénie en Tauride*, the superior genius of Gluck bearing away the palm. Shortly after, Gluck left Paris, and a new master, Sacchini, at once sought to fill the vacant place; but by his *Didone*, Piccini proved himself a much greater talent than Sacchini. His popularity did not, however, remain long with him, for with the dawn of the Revolution of 1790 he lost his income, which had reached 12,000 francs a year. He was buried at Passy, near Paris, his name being spelt Piccini, though it has not unfrequently been written Piccinni.

Pietro Guglielmi (1727—1804), also a pupil of Durante, was a most prolific writer, about eighty operas, *seria* and *buffa*, being placed to his credit. For a lengthened period he was the fashionable composer; but his works cannot compare with those of either Piccini or Sacchini.

Gasparo Sacchini (1734—1786), after many successes in Italy, South Germany, Holland, and England, was, like Piccini, invited in 1782 to Paris. There he was patronised by Marie Antoinette, and the Emperor Joseph II., at that time in Paris, and by his pleasing writing grew quickly in popular favour. He chiefly excelled in the *opera seria*, in which he was evidently influenced by Gluck and Piccini. Fétis, in a glowing criticism on his *Edipus*, is of opinion that he approached near to the elevated grandeur of the antique. If this be true of *Edipus*, it cannot be applied to all his works. In place of powerful and thrilling music he oft has given us melodic flow that should please, clearly for no other reason than that it should please; and at such moments he shows himself the son of his time. But his good taste and artistic feeling always prevented him from falling into the commonplace and trivial. He also composed oratorios, masses, and other sacred works, besides string quartetts, trios, and sonatas for piano and violin, himself excelling as a performer on the latter instrument.

Tommaso Traetta, born in 1727, follows next to Sacchini. He obtained success at Parma, Rome, Venice, Vienna, Petersburg, and London. The two operas, *Furnace* and *Ezio*, were considered his best.

In Giovanni Paisiello, born at Tarent in 1741, died in 1815, we again meet a master whose strength lay in comic opera. His chief works, *La madama umorista*, *Le virtuose ridicole*, *L'amore in ballo*, *Il marchese Tulipano*, and *Il barbiere di Scrignia*, were all *opera buffas*. In *opera seria* and in

Church music he was regarded as the genuine representative of the fashionable taste of his time.

The next master, Dominico Cimarosa, born at Aversa, in Naples, in 1755 (according to some, 1749), died in 1801, was a writer of unusual ability. The son of a washerwoman, he seems to have been gifted with exceptional talents, the fame of which, noised abroad, attracted the attention of men of position. One Padre Poleano out of pure affection taught him the organ, counterpoint, singing, and Latin, and read with him the Roman classics and the poets of his country. He also obtained for him a free scholarship at the Conservatorium of Santa Maria di Loreto, where he had the advantages of the tuition of Piccini and Sacchini. His first successful work was *La Stravaganza del Conte*, specially written for performance at the Florentine theatre at Naples, during the Carnival of 1772. Another, *L'Italiana in Londra*, performed in Rome, was also very successful. Added to these were a great number of comic operas, one of which, *Il Matrimonio segreto*, forms part of the *répertoire* of Italian operatic troupes of to-day. It has been performed in Italy, Germany, France, and England, and is vigorously written, fresh, and humorous. Of all the Italian *opera buffa* of the eighteenth century, two others only have found a place on the modern stage, viz., Pergolesi's *Serva Padrone* and *The Village Singers*, by Fioravanti, 1770, which some thirty years ago was performed for several winters in succession at the Theatre Friedrich Wilhelm, in Berlin, with great success. Cimarosa succeeded Paisiello as court chapel-master at St. Petersburg. The Emperor of Austria, Joseph II., and the Polish nobility of Warsaw also patronised and honoured him. In 1793 he returned to Italy, at a time when the kingdom was in a state of disquietude, and was cast into prison as an Italian patriot. As he survived his release but a short time, suspicion of foul play fastened on his persecutors, and all Italy mourned for its favourite. Cimarosa marks the climax of Italian *opera buffa* in the eighteenth century. With his death, and perhaps some years before, a degenerative tendency set in, but it cannot be said that it was his example that led to it.

A history of the *Zopf* masters would be incomplete without a reference to Baldassare Galuppi (1706—1785), a Venetian, and pupil of Lotti, a master who exercised an influence on the comic writings of Cimarosa. He wrote some sixty operas, certain of which were performed in the chief capitals of

Europe, giving additional testimony to the supremacy of the Neapolitans in the musical world. Galuppi shows in his comic operas much of that prettiness and gracefulness which in Cimarosa was carried to excellence. The enumeration of Sarti, Bononcini the younger, Paer, and Righini close the list of masters of the Neapolitan school—writers chiefly of *opera seria*, whose period, contemporaries of Haydn, Mozart, and Beethoven as they were, reaches far into the epoch of genius in the history of German music.

Guiseppe Sarti (1729—1802) studied counterpoint and composition under Padre Martini, teaching in his turn this method to his own grand pupil Cherubini. Of serious operas, *Pompeo in Armenia*, *Semiramide*, and *Armida e Rinaldo* are the best, *Le gelosie villane* and *Fra due litiganti* obtaining the greatest successes of his comic works, the latter of them being performed fifty-four times at Vienna during the seasons of 1783 and 1784. He wrote also several good pianoforte sonatas. Mozart, in a letter to his father, makes allusion to Sarti, saying, "he is a truly good and honourable man." The life of this master is another instance of the European supremacy of the Italian masters during the second half of the eighteenth century. Successful at Venice, he journeyed to Copenhagen and to London, and appeared also at Vienna and Milan. His fame having penetrated the Russian court, the Empress Catherine II. invited him in 1784 to take up his abode at St. Petersburg. He accepted and went, but it proved a sorry and disastrous change for him. There was at the court a *prima donna* named Todi, a favourite of the empress, whom he had the misfortune to turn into a dangerous enemy, and who, indeed, ultimately caused his dismissal. She even intrigued to get him transported to Siberia; but Sarti met with a protector in Prince Potemkin, who offered him an asylum in one of his palaces. The storm blew over after a time, and the musician was reinstated in favour, the empress striving to atone for his former arbitrary treatment by the gift of landed property and serfs. But Sarti's health had been permanently affected by the perpetual anxieties he had suffered, and he resolved to return to his native home. He started, but could get no further than Berlin, where he died.

Bononcini, or Buononcini, born in 1672, and already referred to as the master who appropriated the workings of other masters, was not without talent, though he has been very much overrated. He was the representa-

tive of the *Zopf* period in its most superficial phase. He was a great favourite with his countrymen, and achieved much success with his serious operas, three of which, *Camilla*, *Sersi*, and *Polifemo*, deserve special mention. It has sometimes been asserted that *Camilla* was the work of his more gifted though less successful elder brother; but we are not in a position to prove positively one way or the other. In London his fame and popularity for a time eclipsed that of Händel. He was also a favourite in Germany, both at court and with the people, the Queen Sophia Charlotte accompanying a performance of his opera *Polifemo* at the piano. At Paris he gambled and lost his whole fortune. He recovered himself at Vienna and Venice, for the theatre of the latter of which he is said to have been actively engaged in composing up to the good age of eighty.

Ferdinand Paer (1771—1839) was a most prolific writer of both serious and comic opera, rich in melody, but melodic flow of a somewhat commonplace character, though popular and pleasing. A story is extant that Beethoven, on the completion of his *Leonora*, since called *Fidelio*, asked Paer's opinion of it. With the overweening conceit of a successful man, Paer replied, "That was an opera subject for *me*." Paer succeeded Naumann as Electoral chapel-master at Dresden, leaving that city for Paris at the request of Napoleon I. The chief operas of Paer were *Sergino* and *Griselda*, which enjoyed the run of the principal theatres in Europe for some years.

Vincenzo Righini (1756—1812), Paer, and Morlacchi were among the last of the Italian chapel-masters that held office at the German court. Of another, Salieri, we shall treat when dealing with Gluck and Mozart.

We will now turn to the singers and actors who interpreted the works of this long list of *Zopf* masters, and on whose favour or intrigue the success or failure of these creations depended. To begin with the most celebrated of the *prima donnas* of the eighteenth century, we name Anna Maria Strada, Catarina Visconti, Todi, Luzzoni, Francesina, Frasi, Durasanti, Peruzzi, Romanina, Faustina Bordoni, and Tesi. Equally famed were the castrati Antonio Pasi (soprano), Bernardi, called Senesino (mezzo-soprano), Carestini, called Cusanino (contralto), Grimaldi, called Nicolini (contralto), and Carlo Broschi, called Farinelli (soprano): tenors—Giovanni Paita, Gregorio Babbi, Angelo Amorevoli, and lastly, Tomaso Guaducci, Giambattista Mancina, and Francesco Tosi; the two last were also cele-

brated as singing masters. All these were eclipsed by Antonio Pistocchi, the founder of a school of singing in 1700, and inaugurator of that classical Italian method of vocalisation which lives even to-day, and is ably represented by the Spaniards, Manuel Garcia, father and son, and Pauline Viardot Garcia, and also by the two Germans, Miksch and Teschner. The pupilage of Miksch can be traced in a direct line from Pistocchi, thus—Pistocchi, Bernacchi, Caselli, Miksch.

The famous Bologna vocal school is an offshoot of the Pistocchi school. It was said of Pistocchi that he possessed the secret of “making every one sing according to the capabilities and peculiar qualities of his own special organ;” and of Bernacchi, that he was indefatigable and careful as a teacher, and sang with much taste. The second generation of singers deteriorated. They indulged in meretricious mannerisms, which though pleasing the uneducated mass, led to manifold abuses—*e.g.*, the adoption of the tremolo; the substitution of an outward semblance of emotion for genuine passionate feeling, or, as an earnest writer of the time said, “a forcing of tone in a coarse bellowing manner;” the excessive embellishment of the melody with trills of all kinds, mordents, grace notes, fiorituri, passages, and runs, which not only interfered with the natural flow of the phrase, but sometimes made it completely unrecognisable. The singers turned their backs on real art, and unfortunately winning the applause of the many, became the more insufferable and presuming, descending to acts performed in the full glare of court and public which, though really disgracing their artistic position, were forgiven as outbursts of eccentric genius. Thus we have the unseemly spectacle of Francesca Cuzzoni and Faustina, rivals on the stage of the Italian opera-house, London, publicly boxing each other’s ears. Of Cuzzoni, Quanz the flautist said her impersonations were “innocent and touching,” though in daily life she had the temper of “a very dragon.” The following story is also told of the perverse and wayward Cuzzoni. Händel had specially composed an aria for her which she bluntly refused to sing, upon which the enraged musician lifted her in his strong arms and held her outside the window of the house where they found themselves, saying, “Now, madam, you shall sing this aria, or I’ll let you fall.” In those days force of will was very necessary to control rebellious *prima donnas*; who, flattered by all, and the favourites of the people, often allowed their own whims and feelings to dictate what the creating artist alone had the right to order.

Händel, with his forcible character, was not the man to efface himself and his beloved art before the display of a virtuoso. Commanding in figure and given to passionate outbursts of wrath, performers were awed into submission by the iron will of the great man. In 1733, without a moment's notice, he dismissed the popular singer Senesino, for some offence against him, whilst on the other hand, for Bernacchi, who was then singing before the London public, he gladly wrote "soft pathetic arias." But however much Händel may have suffered at the hands of overbearing vocalists, it was as nothing—to cite but a few instances that at once suggest themselves to our minds—compared with the treatment Sarti experienced from the *primo donna* Todi, to that of the Dresden chapel-master Heinichen from the dismissed Senesino, and the insolent behaviour of the Italian opera singers of Vienna towards Mozart.

But the climax of arrogance was reached in Farinelli, born in 1705 at Naples. He possessed an extraordinary voice, and used it with admitted skill. His contemporary Quanz speaks of him in the most laudatory strains. At an early age his powers of endurance and strength of voice were so extraordinary that he boldly entered into a contest with a solo trumpeter, over whom, too, he proved victorious. As a representative of the *Zopf* style he stands pre-eminent among vocalists. He so overloaded every melody with ornaments that the original tune was entirely lost sight of. To such an extent did he carry this that the Emperor Charles VI., a patron of the tonal art, sent for him after a performance, and, notwithstanding the fashion of the time, admonished him, saying that if he wished to touch the heart it must be with strains far simpler than the embroidered ones with which he now delighted his hearers. But the well-intentioned warning of the art-loving prince was disregarded, and Farinelli continued to strive after showy effect. Dr. Burney compared his vocal skill to the fleetness of a racehorse, declaring that "he surpassed all competitors as 'Childers' outstripped all other racehorses." It was the possession of this executive skill that led to his acquisition of large riches, and comparatively unlimited power and influence. King Philip V. of Spain engaged him for ten years, at the sum of £2,000 a year, merely to sing the same four arias every evening. Nor was this his only reward; his favour with the king was such that he obtained the right to nominate the chief officials in the State service, and shamefully did he abuse

his trust, selling the offices to the highest bidder. The trills and roulades of the virtuoso were more powerful with the king than the counsels of the first minister of state, who in vain strove to counteract the debasing influence of the favourite.

Our task will be more agreeable now that we leave this degenerated school of vocal virtuosi to turn to the eminent Italian theoretical and historical writers of the eighteenth century, and to the celebrated instrumentalists. The two names renowned above all others of this period are Padre Martini and Padre Tartini. The period of these masters is identical with that of Fux in Germany; but the teaching of the two Italians was less classical and strict than that of Fux, though, at the same time, considerably more modern. Giambattista Martini, priest, philosopher, and mathematician, was an able master of counterpoint and composition, and also a distinguished musical historian. His fame as a teacher was great, and students came to him from all parts. His chief works are "*Storia della musica*" (Bologna, 1757—1781), and the theoretical treatise, "*Esemplare ossia saggio fondamentale pratico di contrappunto*" (Bologna, 1774). As a composer of sacred music he did not rise above the conventional level of his time, but as a historian he claims recognition as the first who compiled a history based on the careful study of authenticated writings. Throughout his life he had been an indefatigable collector, and possessed perhaps, one of the most voluminous and interesting musical libraries ever enjoyed by a single individual. It was owing partly to this, and partly to his unwearied researches, that his history of the tonal art proved of so much worth. Patrons and pupils alike strove to enrich the library of the Padre with presents of costly manuscripts and rare printed works.

Not less important than Martini, and in some respects more remarkable, was Giuseppe Tartini (1692—1770), greatly celebrated as a violinist and composer of sonatas. As a composer for his instrument and enlarger of the sonata form he cannot be said to have excelled Francesco Veracini, after whom he modelled his style, but as an executant and theorist he was superior. The influence he exercised over musical development during the whole of his period is very remarkable. As Corelli was the king of Italian violinists of the seventeenth century, so was Tartini monarch of the eighteenth century. The Padre seems to

have been endowed with an energy equalled only by his extraordinary creative powers. He is credited with the composition of more than a hundred sonatas, a large number of concertos for the violin, besides several solo pieces of a brilliant character. His celebrated "Devil's Trill," and the beautiful and pathetic sonata "Didone abbandonata," are among the most effective concert pieces of our best violinists to-day. Most of the sonatas are for violin solo with a thorough-bass accompaniment, or for two violins with *basso continuo*. The scores of his concertos are written for eight instruments, sometimes more, and require therefore a small orchestra. Tartini, like Martini, was, besides being an excellent musician, a distinguished savant, mathematician, and acoustic investigator. A contemporary of Rameau, he is equally celebrated for his theoretical studies. Rameau based his studies on the combination of the upper partial tones generated by a given sound, whereas Tartini's studies were on the combination of lower tones given out by that particular sound.* Of this Tartini believed himself to have been the discoverer. The number, and manner of producing these "combination" tones, has been increased by Helmholtz by his discovery of the so-called "summation" tones. To distinguish between "combination" tones and "summation" tones he designates the former "differential" tones. The results of Tartini's investigations in the science of acoustics and on harmonic combinations were embodied in "Lessons in Harmony," published at Padua, 1754, and in a learned treatise entitled "De' principii dell' armonia musicale contenuta nel diatonico genere." As a teacher he was famed beyond any of his contemporaries. Pupils from all parts of Europe came to study under him, and so great was the diversity of tongues spoken that he was called "Il maestro delle nazioni." His best pupils were Graun and Naumann, Germans; Pagin and Lahoussaye, Frenchmen; Bini, Nardini, Manfredi, Ferrari, and Meneghini, Italians; and Maddalena Lombardini, a famous violin-player. Tartini's most prominent contemporaries were Pugnani of Turin, Lolli of Bergamo, Mestrini of Milan, and Brunetti of Pisa, violinists and improvers of the sonata form. But a still greater was Giovanni Sammartini of Milan (1704—1774), the herald of Joseph Haydn, and composer of the enormous number of 2,000 sonatas and other chamber compositions. We should further mention that Pietro Nardini, Tartini's

* Our author here refers to what are now denominated "resultants."—F. A. G. O.

favourite pupil (1725—1793), is the master credited with the development of the sonata in its present form. The last Italian writer of the eighteenth century claiming recognition as a master of the sonata form is Luigi Boccherini (1740—1805). Besides symphonies and quartetts, no less than sixty quintetts bear his name, written for two violins, viola, and two violoncellos, several of which are still performed in our public concert-rooms.

All the degenerate workings of the Neapolitans in sacred and dramatic music, their conventionalities and mannerisms, and likewise all the good in their effective treatment of voices and sterling improvements in the sonata style, were received and infiltrated through the German mind in a surprisingly rapid manner, and that in the spirit of earnestness which is part of the nation's character. The reason for the rapid spread of Italian doctrine may be sought in the brilliant prestige which had encircled the land of Italy in matters musical for two centuries. Europe had been, and was, so dazzled by the glamour and magic of the name of Italy, that it was unable to distinguish between the true and the false, or to note the tide of degeneration which had already set in in its music. It was almost universally believed that the whole course of the development of the tonal art had been carried on in Italy, and by Italians. But the vaguest notions existed—and, inaccurate and weak as these were, only among musicians—concerning the existence of an earlier Netherland and French school. Even the celebrated treatise of Schubart, 1806, "*Æsthetics of the Tonal Art*," presents this one-sided Italian view. Nor was it difficult to propagate such misconceptions while the pretentious Italian, Jomelli, was reigning at Stutgardt, the adored of all Germany, and when the work of native composers, heard or unheard, was stigmatised as barbaric. Nor was Mozart even excluded from this wholesale condemnation. One critic, Baptist Schaul, attacked him with inconceivable fury. A musician who had not studied in Italy was valued at nothing by the public, the aristocracy, and the courts. If suffered at all, he was looked upon as a mere art mechanic, and socially regarded as on the level of a domestic, or at best as a generally useful subordinate; witness Schütz and the uncle of Bach, both of whose careers were passed in subordinate positions. Whilst German musicians were ignored by their countrymen, the Italian *prima donna*, castrate, and *maestro di capella* were laden with honours, distinctions, and more solid gifts, and were the accepted

favourites of a society which rigidly excluded its own people. Perhaps a further explanation of the excessive patronage bestowed on the Italian musician may be that he was an operatic artist, and the opera was a form of art originated and nurtured at Italian courts, and which, from its earliest development, had numbered princes, princesses, and ladies and gentlemen of the court amongst its exponents. Whilst such a marked preference was shown for the Italian artist, it is not surprising that German musicians, seeking to acquire fame, should have adopted the subterfuge of appearing under assumed Italian names. Thus the real name of the *prima donna* Bernasconi was Antonia Wagele; of Rosetti, Franz Rösler; and of Venturini, who triumphantly starred through Italy, Mislivecek.

There were other causes, also, which conduced to make Germany peculiarly receptive of the *Zopf* style. The devastating Thirty Years' War, which impoverished the upper and middle classes and destroyed national patriotism and self-reliance, blasted, like the withering simoon, the spring of German art. All sense of German strength of mind was crushed in the lavish patronage heaped on the foreigner, and from regarding the *present* as incapable of sterling creations, the *past* also fell under the same dark cloud of German incompetence. Nothing was suffered that did not bear the impress "foreign," either as an original work, or as an imitation. With what eagerness this search for the alien was pursued, and its calamitous consequences on the rise of native art, a glance at the general history of the time will conclusively show. At the beginning of the eighteenth century, and during the generation that succeeded that period, Germany was at its best as regards its teachers of religion, of science, and of language—in theology she boasted of Spener; philosophy, Leibnitz; philology, Thomasius; and mathematics, Wolf. But the political and social status of the German people at this period is a very sorry chapter in German history. It affected and impeded the growth of a healthy national art and the cultivation of polite literature. All petty German princes contracted foreign alliances to maintain them in the sovereignty of their principalities, at the same time patronising and promoting the art of the stranger. The search after the foreign extended itself to the ordinary usages of daily life. The French language was assiduously cultivated. Fashions, toilettes, and even the manner of dressing the hair, were imitated from the outside. Indeed, it would not be asserting too much were we to

state that *all* was foreign. With such a slavish submission to others, how was it possible that a national art could be developed; and even if generated by the genius of some strong intellect, where was the patronage necessary to its growth to be sought for? Yet, after the peace of Westphalia, there appeared, in sculpture, a man who of himself was powerful enough to have awakened German art from its death-like trance. But, alas! he stood alone. His contemporaries either did not understand him, or preferred to support the foreigner, and thus this Michael Angelo of the north, Andreas Schlüter, can only be looked upon as a man before his time, rather than as the regenerator of a nation's art. This was too well proved by the works of his contemporary countrymen, who adopted all the affected attitudes, theoretical mannerisms, and lustful poses characteristic of the Italian sculptures of the masters Bernini, Algardi, Mocchi, and Sammartino, of the middle and second half of the seventeenth century.

This same dying out of national artistic power and imitation of the foreigner extended itself also to painting and architecture. In architecture the enormities of style of Borromini were treated of and systematised into a method by the Jesuit, Andrea Pozzo (1642—1709), entitled "*Perspectiva pictorum et architectorum*," out of which grew that tasteless style, with its superfluity of ornamentation, known as the "Jesuit style."

The petty German princes patronised nought else but Italian in the graphic arts, seeking to fill the German people with an almost slavish reverence for this, and preaching that there alone were they to seek for models. In literature they were directed to French thinkers and writers. And following this leading came Gottsched (1700—1766), a man as vain as he was poetically impotent. And yet this man wielded a power before which every one bent the knee. He extolled Corneille and Racine as the only poets worthy of imitation in tragedy and comedy. Doubtless the works of the two great Frenchmen were superior to any that the German school of the time could furnish, but Gottsched proves that he himself failed completely to grasp the spirit of his French models—see his drama, *The Dying Cato*, a very poor and watery imitation of Addison and the French writers, although he boastfully asserted he had equalled them, and gave it to his countrymen as a model worthy of imitation.

And now, how stood the case with the art of music? We have pointed to the growth of a kind of music among a few composers of the seventeenth



JOH. ADOLF HASSE DET IL SASSONE
 PRIMO MAESTRO DI Cappella del SM
 IL RE di POLA Eletto di Salsfr.

JOHANN ADOLPH HASSE.

Born 1699; died 1783.

(From the Portrait by C. P. Rotavi. Engraved by L. Zucchi.)

century, wherein was clearly displayed the distinctive individuality of the German mind. But it must also be remembered that these men, or the greater number of them, were pupils of the Italians. In the seventeenth century Germany's artistic relations with Italy were pregnant with good for the art of the Fatherland; but with the decline of Italian music in the eighteenth century, this trustful reliance and simplicity of belief had, if not a directly pernicious influence, a retarding effect on the development of German music. And when German artists did strive to shake off the hindering trammels of Italian traditions they did not meet with that home support which they had a right to look for, and which, if bestowed, would have been much to the gain of their art. The greater number of German masters were still swayed by the glamour of Italian tradition, and never rose above a poor imitation of the sorry *Zopf*. Although Bach, Händel, Gluck, and Haydn were then energetically striving to found a national pure art, they could not stem the tide of servile imitation resulting in overflowing mediocrity. Similarly the efforts of Klopstock, Winckelmann, and Lessing, distinguished German literary men, were of little or no weight in forming the style of their compatriots, whilst the shallow Gottsched, and an admiring crowd of equally superficial followers, were regarded as the lights of their age. The influence of the great geniuses of Germany was not felt until the next generation. During their lifetime they were valued and revered at their proper worth by a very small section only, or, like Sebastian Bach, if not entirely unknown, not understood. But if not acknowledged as prophets in their own country, there were other nations whose keen judgment had discerned their genius, and who held out the helping hand. The great art-critic Winckelmann left for Italy in despair at his fruitless endeavours to lead German art-opinion aright, whilst Haydn and Händel found their warmest admirers and supporters among the English nation. Mozart, too, although he belongs entirely to the second half of the eighteenth century, did not escape censure from German imitators of Italian *Zopf*.

We will now turn to those German composers who, though writers of *Zopf*, were yet not without talent. Those who can lay claim to no merit beyond that of mere pattern-painting we ignore. Of the more gifted of the first class we name Telemann, Hasse, Graun, Doles, Adam Hiller, Michael Haydn, Gottlieb Naumann, Joseph Schuster, Von Winter, Gyrowetz, and Joseph Weigl. Although their musical training had been

based almost entirely on Italian tradition, and although their early compositions were conceived in an unmistakable *Zopfish* vein, yet they were not unsusceptible to other influences. Like their Fatherland predecessors of the seventeenth century, who, notwithstanding their Italian studies, were influenced by French feeling, reproducing distinctly Gallic features in their creations, so among the German *Zopf* masters of the eighteenth century we meet Germanic traits which, no doubt, were owing to the imperceptible influence of the great composers mentioned in the previous paragraph.

George Philip Telemann was born at Magdeburg in 1681, and died at Hamburg in 1767. In his sacred works he shows himself an imitator of the Neapolitans, whilst in his instrumental compositions he evidences a leaning to the French school. He first established his fame in all the principal towns of Germany, and then having a predilection for the French, also laid siege to Paris. He was a very hard worker, and, possessed of a facile pen, wrote largely, but always in the conventional and superficial manner of the period, so that he might justly be regarded as the prototype of the *Zopf* style in North Germany. His fugal themes bear the stamp of Italian degeneration; they are wanting in conciseness and those characteristic unusual intervals which lead so effectively to a climax, and through which the fugues of Bach and Händel distinguish themselves.* The want of depth in Telemann did not prevent his compatriots from exalting him and also his two younger contemporaries, Hasse and Graun, high above Händel and Bach. Telemann was director of the Johanneum and paid composer to the opera-house at Hamburg. Amongst other works he left 44 settings of the "Passion," 12 annuals of sacred cantatas, 40 operas, 600 overtures, and 33 festival pieces composed for the installation of the captain of the civic guard. He had the gift of satirical, not to say malicious, epigrammatic writing, and was greatly feared by his contemporaries.

Johann Adolf Hasse was born in 1699 at Bergedorf, near Hamburg, and died in 1783 at Venice. A tenor and excellent pianist, he went in 1722 to Naples, and put himself under Porpora and Scarlatti for composition. Four years later his opera *Sesostrale* was performed, which at once gained for him a place in the affections of the people, who called him "Il carc

* For further information respecting fugue subjects by composers of the German *Zopf* period, see Naumann's "Dissertation on the Formation of Classical Fugal Themes Hitherto not Treated of." Berlin, 1878.



FAUSTINA BORDONI HASSE.

Born 1700; died 1783.

(From a Portrait by Torelli. Engraved by Zucchi)

Sassone" (the beloved Saxon). This must have been very flattering to the German, as Italy, in her heart, looked upon all other nations as barbarians in music. The following year Hasse was appointed chapel-master to the "Conservatorio degl' Incurabili," Venice. While here, he married the beautiful and wonderful singer Faustina Bordoni, the idol of the Italian people. The portrait of the *prima donna* which we have given, in representing her at an advanced age, can afford no adequate notion of her youthful beauty. Besides her musical gift, it speaks much for her genius as an artist that she discerned the talents of the foreigner, and honoured him above the crowd of her countrymen who were suitors for her hand. She studied, with the earnestness of an enthusiast, the principal soprano parts of her husband's operatic scores, and displayed exceptional talent in her impersonations. The reputation she assisted in winning for Hasse led to his appointment as Electoral and royal Polish chapel-master and composer to the court at Dresden, 1731, she herself accepting the post of *prima donna*. The two celebrated operas *Dalisa* and *Artaserse* were composed by Hasse expressly for his wife Faustina, both of which had an immense success. During his holiday rambles from 1731 to 1740, he travelled round about Germany, and also visited Italy and England. From 1740 to 1763 he remained with his wife at Dresden. In 1745 *Armenia* was produced, Frederick II. heartily congratulating the composer on its brilliant success. In 1763 he was pensioned, and returned to Vienna and Venice. Hasse wrote more than 50 operas, a large number of oratorios, and several sacred pieces, besides certain "occasional" instrumental works. His celebrated "Te Deum" in D, Mass in D minor, and Requiem in C major, though written in the domineering *Zopf* style of the period, pompous and brilliant, show in their majestic impressiveness the inborn talent of the composer, and count among his best productions. They are now occasionally performed in the Catholic Court Church of Dresden on high feast-days, and never fail to induce a feeling of solemnity. Hasse's operas and oratorios greatly resemble each other, and serve to show how the peculiarities of the style, confined almost exclusively to the outward form, and at first to secular music, began to impregnate sacred music. In both we meet grand arias, duetts, choruses, *recitativo secco*, and obligato recitative, all with a strong family likeness. Although his oratorios and operas have suffered the fate of the mass of *Zopf* creations, *i.e.*, are almost entirely forgotten, they yet

contain arias and other fragments showing a genius that would well repay their reproduction in the modern concert-room. Hasse was of a retiring and modest disposition, and although he enjoyed a far-reaching popularity, effaced himself in lauding those whom he considered his superiors. On being asked to accept an engagement at the London opera-house, his first anxious inquiry was—"Is Händel dead?" and upon being told "No," "Then," said he, "where Händel is, no one else in the same profession dare hope to stand." Similarly did he express himself in reference to Mozart, whose *Ascanio in Alba* had prevented the success of his own opera *Ruggiero* at Milan, in 1771, saying, "This youth will live when all are forgotten."

The third *Zopf* master, Charles Henry Graun, was born in 1701 in the province of Merseburg, died in 1795 at Berlin. He was the favourite of Frederick the Great, and has found a place on Rauch's splendid monument of Frederick now standing before the Imperial Palace. Graun showed promise of future greatness whilst a youth at the "Kreuz" School at Dresden, but his successes did not equal Hasse's triumphs, nor does his music display the dramatic intensity and descriptive characterisation that distinguish the earlier master's writings. He wrote a number of operas and several sacred works, one of which, "The Death of Our Lord," is still sung in Germany during Passion week. Impressive as it is, the theatrical spirit is plainly felt. Like Hasse, he received a good vocal training in the best Italian method, and distinguished himself as a singer. His solo vocal pieces therefore, as may be guessed, are effectively written for the exhibition of executive skill. The aria, "Sing to the divine prophet," exhibits Graun at his best as a writer for the voice, and by it he helped to establish a German school of vocalisation. In 1742 Frederick II. erected what was the first permanent opera-house, and directed his chapel-master Graun to visit Italy for the purpose of engaging the best vocalists for it, saying at the time "that he would as soon hear a horse neigh an aria as hear a German *prima donna* sing it." And this man, so full of prejudice against German singers, was the hero-king and the first prince who, after a period of lengthened struggle, forced respect for the German name. In his early depreciation of German art he was but in unison with other European princes. How much prejudice can blind even solid thinking men of the character of Frederick, is illustrated by that prince's ignoring

Hasse and Graun, who were entitled to recognition not only as composers, but also as master-singers, and, further, by his indifference concerning the successes of Anton Raaff (1714—1797), a famous German tenor. It was



Fig. 235.—Charles Henry Graun.

not until Elizabeth Schmehling, known as Mara, created an altogether exceptional sensation that the king felt and acknowledged the talent that existed among his own subjects.*

* Frederick the Great, after the genius of German art had forced its recognition from him, warmly championed native artists; but we fear it had been a fruitless effort to have

After Graun we come to Johann Friedrich Doles (1715—1797), cantor of St. Thomas's School, Leipzig. His first ambition was the Church, and with that view he entered the University of Leipzig, but subsequently abandoned theology for the study of music, entering himself as a pupil of Sebastian Bach. The influence of his great master was not strong enough to entirely extinguish Italian contemporary influence, which appears here and there in his works. It is recorded that Mozart, when on a visit to him at Leipzig, began one evening on the piano to parody the Italian Church style adopted in the Catholic Court Chapel at Dresden, which drew from Doles a vehement protest in its defence. Doles has left a number of excellent motets, cantatas, and psalms, in which the guiding hand of his master is plainly seen.

Johann Adam Hiller (1728—1804) was also cantor or precentor of the famous St. Thomas's School. Educated at the "Kreuz" School, Dresden, he went thence to the Leipzig University to study law, continuing at the same time to exercise his musical gifts, and earnestly applying himself to theory. He diligently studied Bach's compositions, and also those of Gluck, but failed to grasp their true meaning. Through the recommendation of the poet Gellert, he was appointed tutor to the son of Count Brühl, the Saxon minister, with whom he returned to Leipzig in 1758. In 1763 we find him still at Leipzig, conductor of the already celebrated Gewandhaus concerts. It was after this that he was appointed cantor to St. Thomas's School. While holding this office he composed several psalms, motets, cantatas, and hymns, and different parts of the mass. At one of the vocal schools founded by him at Leipzig the famous singers Corona Schröter and Elizabeth Schmechling studied. The special German feature of Hiller's artistic nature is to be found in his songs, and, in a higher degree, in his operettas. Of the latter, the best known are *The Village Barber*, *The Harvest Wreath*, *Love in the Country*, *Lottie at Court*, and *The Chase*. These occupy a place in musical history. This last retained its hold over the public for more than a century, and is performed even to-day in some towns with effect. We ourselves witnessed several representations of *The Chase* at the Frederick William Theatre, Berlin, about twenty-five years

endeavoured to win other German potentates to an acknowledgment of it, and it is to the great king's honour that he of all the German princes was the only one who discerned the rare gifts of Sebastian Bach and publicly acknowledged them.

ago, when it was very favourably received. Hiller had the good fortune to hit the popular taste. There was that in his melodies which reverberated in the German mind. Looked upon as art-works, his operettas occupy but a modest place, yet they contain such a wealth of airy, graceful melody, and such genuine German humour, that they cannot fail to interest and charm the hearer. His style combined Italian beauty with German solidity, and at once gained a firm hold over the people. It was on what Hiller had accomplished in the north, and Mozart and Dittersdorf in the south, that the German comic opera was securely founded. These three masters returned to the form of the old Singspiel—sing-play—galvanised it with a renewed vitality, and shaped it into a more complete organic whole. It is honourable to Hiller that he was among the first to arrange and conduct performances of Händel's *Messiah* and *Judas Maccabæus* at Berlin and Breslau. He was a man of broad and liberal understanding. He recognised the genius of Haydn, and copied with his own hand the score of Mozart's "Requiem," superscribing the title-page with the words "Opus summum viri summi W. A. Mozart." Such were the German musicians of the eighteenth century, men who, starting from different beginnings, were instinctively attracted towards each other and swayed by the irresistible magic of the works of the heroes of the great art-epoch in German musical history.

Michael Haydn (born in 1737 at Rohrau, died in 1806 at Salzburg) was the brother of Joseph Haydn. He takes us from the north to the south of Germany. Compared with his brother, Michael is as the man of talent to the genius, for although Michael represents in the best light the style of the period to which he belonged, Joseph soars far above the manner of his time, and, indeed, of all time, carrying us, in the flight of his genius, to the eternal and ideal, where we are no longer controlled by the fashion and manner of any art-epoch. Although Michael Haydn did not visit Italy, he was intimately acquainted with the latest art-style of the Neapolitan school through the colony of Italian composers, conductors, and singers who resided at Vienna, and which was continually recruited by new-comers. The best of his writings are to be found among his sacred compositions, consisting of 20 masses, a number of offertories, and 114 graduals. Besides being acquainted with the Italianised writings of Hasse and Graun, he knew in part, also, the works of Bach and Händel,

and almost the whole of his illustrious brother's compositions. In 1762 he was appointed *concert-meister* to the Bishop of Salzburg, which office he retained until his death. A vein wholly German is only to be met with in his 50 four-part songs, in which he was no doubt largely influenced by the genius of his great brother.

With Johann Gottlieb Naumann (born in 1741 at Blasewitz, died in 1801 at Dresden) we return to the middle of Germany. A peasant boy, he

showed at a very early age a considerable musical gift. Under circumstances of a somewhat strange nature he was taken by a Swedish musician to Italy and placed under Tartini. Having achieved a surprising success with an opera at Venice, he was appointed (1764) church composer to the Elector of Saxony, and rose in the service of that prince to the position of first chapel-master. He was offered an appointment in Berlin by King Frederick, but pleaded affection for his native Saxony, and remained at home. Among the masters who represented the Italian style in Germany at its best,



Fig. 236.—Johann Gottlieb Naumann.

Naumann ranks after Hasse and Graun. He wrote equally well for the church and the stage. His works of the latter class, *Amphion*, *Protisilao*, *Solimano*, and an opera buffa, *La Dama Soldata*, which were extremely popular in their day, have disappeared from the modern stage, but his Mass in A flat major, and one in A minor, and the grand "Our Father" (poetry by Klopstock) are still performed in the Catholic Court Church at Dresden, as well as in many other sacred edifices. A few years ago an opera, *Cora*, written by Naumann in 1782, to a Swedish libretto, was performed at Stockholm, at the centenary celebration of the founding of the opera and royal chapel in the Scandinavian capital. A second Swedish opera, *Gustave Wasa*, contains, like *Amphion*,

several numbers worthy of reproduction. He also adapted his *Orpheus* to Danish words for performance at Copenhagen.*

Joseph Schuster was born at Dresden in 1748, and died in 1812. If Naumann by his "Our Father," the "Pilgrim Song" in the oratorio *I Pellegrini*, and the "Miserere" in the A flat Mass, stands out from the crowd of contemporary writers in the Italian style, Schuster, although a born musician, never rose above the level of his period. The two men travelled in company to Italy, where Schuster formed an acquaintance with Padre Martini, and, for a short time, was his pupil. He became Electoral chapel-master, and wrote several sacred compositions, besides a great number of Italian operas and operettas, which were favourably received by his contemporaries.

In Peter von Winter (1754—1825) we meet a master influenced as much by French as by Italian tradition. In his early youth he visited Italy. His fame rests mainly on his operas, of which the most important are—Italian, *Il Sacrificio di Creta* and *Il Maometto*; and German, *The Interrupted Sacrifice*, and *The Labyrinth*, written as a companion to Mozart's *Magic Flute*. Notwithstanding that Winter exhibits the strong influence of Salieri the Italian and Marchand the Frenchman, his *Labyrinth* and *Interrupted Sacrifice* show original German traits. He died holding the office of court chapel-master of Bavaria.

The next two masters take us back to Vienna. Adalbert Gyrowetz (1763—1850), a fellow-student of Sala at Naples, was court chapel-master to the Emperor of Austria. The immense success which his works had, incited him to much composition; perhaps the most popular of his works were the grand opera *Agnes Sorel*, and a comic opera, *The Eye-Doctor*. He was introduced to the Vienna public by Mozart, who played the first of his thirty symphonies. Of his quartetts and quintetts, which

* Although the tonal art was passing through a period of great change from the superficial Italian to the solid German, there was no antagonism between the representatives of the two styles. Thus Doles dedicated the same work both to Mozart and Naumann (a curious practice), and the Countess Elise von der Recke invited Beethoven in the autumn of 1811 to a performance of a selection of Naumann's church music at Dresden, to which Beethoven replied, that owing to press of work in finishing certain compositions under contract he regretted his inability to attend. Again, Carl Maria von Weber, the founder of the German modern romantic school, in a letter which we have already given, refers to the Italianised Naumann and his "Our Father" in words of praise that have a special interest for his grandson.

number about seventy, and a very large number of dances, marches, concertos, serenades, overtures, ballets, and pantomimes, none have survived his time.

Joseph Weigl was born at Eisenstadt in 1766, and died at Vienna in 1846. His first intention was to become a lawyer, but having made the acquaintance of Mozart through Baron van Swieten, he relinquished the study of the law for music. He based his style on the teachings of Salieri and Albrechtsberger. He wrote a number of Italian operas, which were performed in Italy, his first successes being obtained at the Theatre La Scala, Milan. His most popular work was *The Swiss Family*, an opera conceived in the German vein, and which for nearly half a century had the run of almost all the principal stages of Europe. Amongst his Italian operas, *La Principessa d'Almafi* would seem to have enjoyed the greatest success. Joseph Haydn, godfather to Weigl, says in a letter to the youthful master: "It is a long time since so much enthusiasm has been aroused in me as I experienced yesterday when listening to your *Principessa*. I found it rich in ideas, elevated, expressive, and, in short, a master-work. Persevere, my dear godchild, that you may convince foreigners what a German can do." It is strange that, considering his intimate relations with Haydn, he should have assumed, in conjunction with Gyrowetz, so antagonistic an attitude towards the heroes of the new period in tonal art development—Beethoven, C. M. von Weber, and F. Schubert, whose writings they considered "entangled" and "chaotic."

We now have to mention a Leipzig cantor, J. G. Schicht (1753—1823), successor of Adam Hiller in the conductorship of the Gewandhaus concerts, and, like him, a student at the University of Leipzig. He married an Italian operatic singer, Baldesturla, from Pisa. As a writer he was a master of that strict style which S. Bach developed to its highest perfection. Although he cannot be said to have reached Bach's height, yet he was a profound master of fugue and double counterpoint.

Christian Theodore Weinlig (1780—1842), successor of Schicht in the precentorship at St. Thomas's School, counts among the best of those prominent German masters who were hindered in the free expression of their own German individuality by an over-submissiveness to Italian teachings. He was a thorough master of all *Zopf* form, and possessed, too, an unusual facility in counterpoint, fugue writing, and the "strict style," but

employed them, alas! in his sacred compositions in so conventional a manner that, by degrees, he developed into a mere music pattern maker. Weinlig was conscious of his poverty of invention, and in a conversation with the critic Moritz Hauptmann—from whom we have the story direct—humorously remarked, "I feel so old, and in such a state of mental collapse, that for some time I have restricted myself to the composition of sacred music." It is noteworthy that Richard Wagner was a pupil of Weinlig for about six months, to whose tuition Wagner refers in grateful terms. We must, however, not forget with what passionate ardour the creator of *Tannhäuser* threw himself into the study of the classical scores of Beethoven, Gluck, and Weber.

Most of the German masters that were dominated by *Zopf* composed operas on Italian models. Some account of the introduction and popularising of the opera in Germany being imperative in a history of music, we are led back to the time of Heinrich Schütz and the performance of his *Daphne* at Torgau. Although *Daphne* had failed to acclimatise the new form to German soil, there was in the German mind a craving for the dramatic; still, it was not until after a whole period of crude attempts, and those by most circuitous routes, that the opera finally established itself in the heart of the German nation. One of the preparatory forms was the school-comedy. This was interspersed with scenes having musical accompaniments, vocal and instrumental. We do not here include the sacred plays with occasional music, from which the oratorio and passion oratorio were developed. The interspersed scenes of the school-comedy were called "Interscenæ," and bore no relation to the action of the play. As they preceded the several sections or acts of the play, they would perhaps have been more correctly termed "preludes" than "interludes." One of these comedies, still extant, specially interesting for its musical interscenæ, bears the title *Jerusalem delivered by the noble Prince Godfrey, Duke of Bouillon*. It was performed as an oratorio by the students of the ducal college, 14th June, 1630, at Coburg. The first interscena—the purpose of all interscenæ being "to amuse the public"—included (a) a pantomimic performance by Pallas, Diana, Daphne, and Mercury, with an instrumental accompaniment; (b) a chorus sung by "all the nymphs;" (c) versified solos by Mercury and the goddesses; and (d) a ballet "neatly danced" by Mercury and the nymphs. In the

second interscena "amazon maidens fought with men." Alluding to this particular interscena, Forkel says, 1630, "It was pleasant to listen to the one voice representing the queen and amazon leader, and to the four instrumental parts apportioned to the amazons and men." The third interscena was a Spartan war-dance by old men, young men, and boys, also with an accompaniment of music. In the fourth interscena "four rustic maids sang an accompanied quartett, which was answered by four youths in the octave." These two choruses were called by Forkel, who was present at the performances, "Chorus puellarum" and "Chorus juvenum rusticarum." It would appear that in the fifth and last interscena no music was employed, since the report makes no reference to music. In it an amorous Jew would a-wooing go, but at the instigation of a soldier named Antony, was taken by Mops, a clown, into the house of correction before one Master Storax and sorely pommelled.

After the Reformation the dramatic spirit of the German people found vent in the widened popularity of the sing-play. The national feeling exhibited therein was the same that spoke from out the school-comedies. In form and contents the sing-plays bore but slight resemblance to the still older German puppet plays, among which is to be found the original story of Doctor Faustus. Although they were called sing-plays, they are not to be confounded with, nor regarded as offshoots of, the sing-plays of the French people, since they contained distinctive and peculiarly German characteristics. One of the oldest and most interesting plays of this description is "*Seelewig*, a forest poem or joy-play, melodiously composed in the Italian manner by Johann Gottlieb Staden," published at Nuremberg, 1644. The *dramatis personæ* are nymphs, shepherds, shepherdesses, a matron, and a satyr, Trügewaldt. The orchestra consisted of 3 violins, 3 flutes, 3 shawms or shepherd's pipes, a "coarse horn," and a theorboe.

These and other kindred dramatic performances, enlivened by music, were firmly established among the German people far and wide at the time the opera was unfolding and fashioning itself in Italy, and aided considerably in acclimatising it when first introduced into Germany towards the end of the seventeenth century. The opera first found favour at the courts. German princes as a body were indifferent towards native art, and encouraged almost entirely foreign talent. The sensuous, pleasing Italian

music, the beautiful *prima donna* with her extraordinary vocal skill, and the castrate ready for all court intrigues, were the objects of princely patronage. Following the example of the courts, the higher strata of society also gave their countenance to the seductive art of the Italian. School-comedies and sing-plays, simple in their story and construction, though often with a significant meaning lying below the surface, contained very little that was attractive to the aristocracy. But with the middle classes and the people they were very popular, and remained so long after the introduction of the opera into Germany.

In 1732 a sing-play, *The Defeat of Goliath*, written by Grosser, rector of Görlitz, was performed by a company of weavers under the direction of the schoolmaster of Eyba, near Zittau. In the same year twenty-five junior students performed a solemn *Actum comicotragicum* in Latin, at the Gewandhaus, Dresden, a versified rendering by Christopher Kretschmar, head-master of the Alumni of the Kreuz School, of a comedy by Weizé, entitled *Masaniello*. In the large free towns, and those cities where no court was established, *e.g.*, Leipzig, Hamburg, and Breslau, the people did not readily, as has been said, accept the Italian opera. Nor did they eagerly welcome its outgrowth, the so-called German opera, which was German only so far as the words were concerned, the music being quite Italian. It was not until long years after that the opera began to take any strong hold of the people. At Leipzig it was violently opposed by Gottsched. If we were to criticise his opposition from a literary standpoint only, it would deserve praise at our hands, since the new opera threatened, if not entirely to displace the national school-comedy and sing-play, at best to degrade it to burlesque and the lowest kind of buffoonery. Gottsched did not live to witness the upgrowth of Hiller's operas in which was contained the vital spark of German national sentiment. Hiller did not produce his opera, *The Reformed Wives*, until 1767, the year after Gottsched's death. After this he wrote fourteen similar works, all with a national tendency, thereby gaining for himself a place in German musical history. More than half a century before Gottsched's death, therefore about the year 1700, the ratio of performed operas to plays was as fifteen to one. The libretti were of the thinnest, and then, even, coloured with mannerisms that destroyed all claim to original merit. One such librettist was Christian Dedekind, who, with

his confrères, delighted Germany with vapid, feeble productions. At Hamburg the opposition to the opera was not less violent. The clergy thundered against it from the pulpit, warning the people against the blandishments of the wicked and the works of the devil. And yet, strange to say, it was at Hamburg that the attempt was made to create an opera that should be completely free from foreign influence, and which at the same time should meet the requirements of a higher musical feeling. To aid in this work a number of art-loving burghers, including members of the Hamburg senate, lawyers, and the celebrated organist Reinken, formed themselves into a society, and the result of their efforts was the performance on the 2nd January, 1678, at the town theatre, of the first original German opera, *Adam and Eve, or the Creation, Fall, and Regeneration of Man*.

The representation was eminently successful. Support flowed in from all sides, and the Hamburg opera flourished for a period of sixty years. We do not intend it to be understood that a new opera permeated with national feeling was created. Similar plays to this had been evolved by the Italians about 1630 out of their sing-play, which were quite distinct from the Florentine music-drama; and also by the French, in imitation of the Italians, about 1645. And just as little as the sing-plays of Italy and France represented the grand opera, so little did the Hamburg *Adam and Eve* represent the national German opera. Various demands were made upon it by different classes of society. The cultured demanded musical pathos and types like Jason and Iphigenie; the middle classes and the people, used to coarse food, required homely characters like Störtebecker and Gödige Michaels; whilst a third party insisted on the sacred element finding a place, and were gratified only by such plays as *Adam and Eve, Cain and Abel, Esther, The Wife of Maccabæus and her Seven Sons, &c.*

From this heterogeneous jumbling of Biblical personages with the goddesses and heroes of Greek mythology, the warriors of old sagas, and even with local characters of a burlesque nature, whose coarseness and empty wit contrasted sadly with the scenic pomp, arose musical productions of curiously fantastical incongruity. With the appearance of Kusse and Keiser, two Hamburg musicians, things took a somewhat better turn. Siegmund Kusse (1657—1726), a musician gifted with a fair share of dramatic talent, wrote *Pyramus and Thisbe, Porus, and Scipio*

Africanus—operas which, if they did not elevate, certainly did not lower the stage. They were written in the best vein of Italian melody, and exhibited a better style than the works hitherto performed.

His sometime contemporary, Reinhard Keiser (born at Leipzig about 1673, died in 1739), was a man of great ability. Had his private life been in keeping with his musical gift, he might have accomplished much more for German opera than he did. As it is, his creations are epoch-making works in the history of the German stage. Possessed of a creative genius that produced the large number of 120 operas, he for some time dominated the music theatres of Hamburg and of North and Middle Germany. Those that enjoyed the largest amount of popularity were *Adonis*, *Irene*, *Janus*, and *Almira*. His last creations were *Parthenope* and *Circe*. At the time when he was the adored of the Hamburg people he was gaining large sums of money. Of a generous disposition, scattering gold with both hands, and followed through the public streets by two servants in liveries of gold, his extravagances and stupidity brought him into trouble with his creditors, and he found it advisable to leave Hamburg. We find him next at Weissenfels, where he married the daughter of a rich nobleman of Oldenburg. He stayed there for a year, writing *Helena*, *Desiderius*, *Orpheus*, and many other operatic works, which, having found their way into the hearts of his former friends, enabled him to return to Hamburg, when he again fell into his old spendthrift ways. It is characteristic of Keiser's and of Kusse's operas that *everything* is to be sung, just as in the Italian opera, whilst the comic opera, influenced by the German sing-play, reinstated in 1686 the spoken dialogue. With few exceptions, the spoken dialogue has held its place up to the present day in comic opera—witness Lortzing's *The Czar and the Shipwright*, Nicolai's *Merry Wives of Windsor*, and Ignaz Brüll's *Golden Cross*. Keiser was a master of recitative, and possessed an apparently inexhaustible flow of melody. But he rarely soared above the Italian style of the period, and still rarer were his touches born of pure Germanic feeling. He was sadly overrated; one critic, Scheibe, says that his music was "galant," and the tonal expression of love—praise in which we gladly concur. Scheibe goes on to say that "it exhibits all the passions of which the human heart is capable." This we think extravagant, for, readily admitting the unquestionable gifts of the master, his compositions do not show that profundity which would

warrant such an expression. It is to be regretted that Keiser should have disfigured some of his operas by obscenities. Thus the performance of his *Hamburg Schlachtzeit*, or Butchers' Feast, was prohibited by the town council, and the public notices of such performances ordered to be torn down from the city walls. Although the Hamburg opera contained the germ of an improved art-work, it was unfortunately mixed up with the coarsest buffooneries. Clown and harlequin appeared both in the pathetic opera and in the sacred drama. In Mattheson's *Cleopatra*, a band of chimney sweepers appeared whose antics were of so low a description that a repetition was impossible. And added to this coarseness and clownish nonsense was the barbarism of using in the same opera high German, low German, Italian, and French indiscriminately.

While the people's opera was a conglomeration of totally unconnected elements, the opera patronised at the courts aimed at an improved style, and was, at the same time, healthier in tone. The chief royal cities, the centres of encouragement to the opera, were Vienna, Berlin, Dresden, Munich, Brunswick, Stutgardt, Weissenfels, and Cassel, and also some lesser important residences. At all courts Italian opera reigned supreme. Vienna and Dresden during the whole of the eighteenth century, with their Italian colonies, were genuinely foreign, exhibiting Italian culture in every direction. But, alas! it was not only in the higher sense that these cities were dominated by Italian thought; they became the "El Dorado of all ambitious and intriguing maestri, castrati, and instrumentalists," and we would add, of dancers of both sexes, fortune-hunters, alchemists, *parfumeurs*, mesmerists, and ghost-seers à la Cagliostro. Nor were certain other of the German courts behind Vienna and Dresden in respect to the crowd of necromancers that fed on them. Yet were not all bad; amongst the stream there were a few Italians and Frenchmen who, notwithstanding the prevalence of *Zopf*, and Brummagem imitation of the Greek drama, preserved a part of that good old art-culture of which they were the natural inheritors, and from these there occasionally flashed forth bright sparks of truth. There existed also among people of the highest rank, and among certain of the princes, a growing appreciation for that better part in music which had been created by the greatest and best of the *Zopf* writers, and from this arose a power of discrimination, an understanding of the strides made in vocal art, and a consciousness of the improved dramatic style.

The lively interest evinced by the German courts in the progressive art ripened into enthusiasm, and princes and princesses entered with the utmost eagerness upon the study of the tonal art under their Italian or Italianised chapel-masters. With such earnestness and directness did they work that they have earned for themselves an honourable name as executants and composers of both operatic and sacred music.

An interesting instance of this we have in the Princess Maria Antonia of Saxony, pupil of Porpora and Hasse. She created no small stir as a vocalist of genuine merit, although singing only at court or at the residences of her personal friends. She was also a talented composer of operas, which were performed at Dresden and at other court theatres with much scenic pomp. Dr. Burney, who heard the princess, at Nymphenburg in 1772, sing a whole scene from her own opera *Talestris*, accompanied by Naumann on the spinet, and by the Prince Maximilian of Bavaria on the violin, reports that "the princess sang the recitative in a praiseworthy manner, and in the style of the great old singers of the best period." Frederick the Great, on receiving in 1763 the score of her two principal operas, *Palestri Regina delle Amazzone* and *Il trionfo della fedeltà*, of which she also had furnished the libretti, congratulated her with: "Je dois vous confesser, madame, que vous faites honneur à la musique, en conservant par vos ouvrages le bon goût, prêt à se perdre, et que vous donnez un exemple aux compositeurs, qui tous, pour bien réussir, devraient être poètes en même temps." And a little later he wrote: "Votre Altesse royale doit s'attendre qu'elle ne trouvera personne capable de troquer contre elle des ouvrages comme ceux que je tiens de ses bontés. Metastasio lui fera des vers, Hasse de la musique; ni l'un ni l'autre ne pourront cependant lui présenter une pièce dont ils aient fait le poème et la mélodie en même temps." It was not in a spirit of gallantry that the king complimented the princess thus; for, first, this was not in accordance with his character, and, secondly, we know that he commanded a special performance of the *Trionfo della fedeltà* at Potsdam, for which he himself wrote an aria that was introduced during the play. But, above all, there stand the works of the princess to point to her gift.

The court chapels and theatres were, compared with the people's theatre, richly endowed. A more complete and perfect performance was guaranteed than could be secured elsewhere, and advantages were offered to German musicians more substantial than could be obtained outside the court, although

their chances of success were less than those of the Italians. For a German to aspire to the appointment of chief chapel-master at any of the courts it was not enough that he should be possessed of undeniable and brilliant gifts, but, above all, that he should be a master of the Italian style. Such men were Hasse, Graun, and Naumann. The same rules governed the appointment of German singers. Only such as had undergone a course of study in Italy could hope to make any headway beside their more favoured Italian art-brethren. We, however, do find instances of *concert-meisters*, *i.e.*, orchestral leaders, and of instrumental virtuosi engaged at the German court chapels. Thus, at Dresden, there were George Pisendel (1687—1755), famed as a *concert-meister*; Franz Benda, violinist, and founder of a school; Johann Joachim Quantz (1697—1773), the oft-mentioned flautist, teacher, and court-composer to Frederick the Great; and at Mannheim, Stamitz, of Deutchbrod, in Bohemia, violinist and *concert-meister*.

Glancing at the constitution and construction of the German theatres, we find that the Dresden stage enjoyed the highest reputation in its day, and deservedly too. Contemporary journalistic notices of the middle of the eighteenth century, verses by the poet Algarotti in praise of the Saxon theatre and Hasse, and references by Jean Jacques Rousseau in his "Dictionnaire de Musique," all testify to the glory of the Dresden court orchestra. In the article "L'Orchestre," Rousseau says: "Le premier orchestre de l'Europe pour le nombre et l'intelligence des symphonistes est celui de Naples; mais celui qui est le mieux distribué et forme l'ensemble le plus parfait est l'orchestre de l'opéra du roi de Pologne à Dresde, dirigé par l'illustre Hasse (ceci s'écrivait en 1754)." And Burney corroborates this by declaring that "the instrumental performers were of the first class, and more numerous than those of any other court in Europe." For the following plan of the arrangement of the Dresden orchestra, which was in the eighteenth century looked upon as the model for all orchestras, we are indebted to Rousseau.

In 1750 the Electoral orchestra of Dresden numbered 3 double basses, 3 violoncellos, 4 violas, 8 first and 7 second violins, 5 bassoons, 5 oboes, 2 flutes, 2 horns, 2 pairs of kettle-drums, and when required, generally more than 2 trumpets. Besides the drums and trumpets (probably used more for fanfares than for ordinary symphonic works) being double the number of those used in the modern orchestra, the great number of

bassoons and oboes must surprise us. Now we employ only two of each. Wagner uses three of each, but he is the only modern writer who employs this number. It will be observed that the weight of the orchestra lay with the strings, which were to the wind instruments in the proportion of twenty-five to fourteen. Our illustration shows us two harpsichords, one for the use of the chapel-master and the other for the accompanist. This use of two keyed instruments in the orchestra came from Italy, and was adopted in most of the royal chapels in Germany. In some instances, *e.g.*, Dresden, although reduced to one, and that a small one, for the conductor, the pianoforte has remained up to the present day. Spinets were used to accompany *recitativo secco* with chords, a practice which in older works is preferable, we think, to the arpeggio accompaniment of the violoncello,

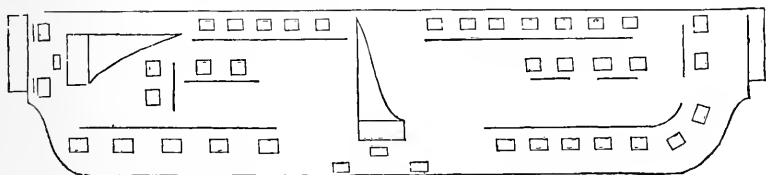


Fig. 237.—Plan of the Dresden Orchestra.*

on whose absolute purity of intonation it is difficult to rely, especially in cases of rapid changes of harmony. The spinet used by the chapel-master was employed chiefly at rehearsals to sustain singers and in pointing out mistakes made by orchestral performers, and after an interruption to indicate the passage for a recommencement.

The incidental reference to the piano in the last paragraph suggests the appropriateness of some slight account of the two great German piano and organ makers of the eighteenth century, of whom their country has reason to be proud. The elder, Gottfried Silbermann (1683—1753), a mechanist of superior endowments, contributed much to the improvement of both the piano and the organ. Among the best of the celebrated organs made by him, and still in use, are those in the Catholic Court Church, the "Frauenkirche," and the Church of St. Sophia, all in Dresden. They are built respectively with forty-five, forty-three, and thirty-one stops. The tone of these instruments is rich, bright, and like the name of the maker,

* Fürstenau's "History of Music of the Dresden Court Theatre," vol. ii., p. 291. Published by Rudolf Kuntze, Dresden, 1862.

"silvery," and such as we have never met with in the work of any other organ-builder. Their exceedingly bright tone seems to reflect the spirit of the *Zopf* style, the tendency of which, in all branches of the fine arts, was to produce effect by sparkling brilliancy. Silbermann's organs are further distinguished by highly-finished mechanism and durability, and are remarkable for their light and agreeable touch. Silbermann belongs to that group of clever mechanists, Cristofori, Marius, and Schröter, to whom the invention of the hammer construction of the modern piano has been severally ascribed. One of the first hammer pianos made by him was for the Prince of Rudolstadt. This excited so much interest that, shortly after, he was commissioned to make another for Frederick the Great. Prior to the execution of these two royal commands he had made a grand piano which had been submitted to the judgment of Sebastian Bach. Several suggestions were made and followed out by Silbermann to the perfect satisfaction and admiration of the revered father of classical pianists. Silbermann further invented the keyed instrument known as the *cembalo d'amore*. The almost sickly sweetness of its tone, so congenial to the mannerism and sentimentality of the *Zopf* period, rendered it extremely popular in its day; but with the decline of the *Zopf* style it also decreased in favour, until it gradually became an instrument of the past. Another instrument that enjoyed an evanescent popularity in this period, and one that also reflected the spirit of the time, was the *glass harmonicon*. Its soft and agreeable sounds acted more upon the nerves than upon the feelings. Hasse and Naumann both played the harmonicon, but only in private or among a few friends. The performer set a wheel in motion which caused glass bells to rotate, and those from which the desired sound was to proceed were touched on the rim by the wetted finger. The mysterious unearthly tones then emitted were of such an excitatory character as to cause women to faint; and even the virtuosi who had selected this instrument were forced to discontinue its practice owing to its deleterious nervous influence. Neither players nor listeners were correctly aware of the real effect it produced on them, believing the sensation experienced to be an excitement of the feelings instead of what it really was, an excitement of the nerves.*

* Another instrument having an ephemeral fashionable existence in the eighteenth century, like the glass harmonicon, was the "Pantaleon," a stringed instrument, made to sound by being struck with sticks somewhat like drumsticks. The inventor was Pantaleon

The second important inventor and maker of keyed instruments in Germany in the eighteenth century was Christopher Gottlieb Schröter (1699—1782). Schröter was not only a mechanist, but also a thorough musical theorist. When still a pupil at the Dresden Kreuz School he published his first theoretical treatise, entitled "Epistola gratulatoria de Musica Davidica et Salomonica." Later in life he delivered a course of lectures at the University of Jena which excited considerable attention. He was fully persuaded that he himself was the original inventor of the hammer mechanism of the modern piano. We must confess that we are unable to satisfactorily clear up this disputed question.* In any case Silbermann and Schröter merit our warm praise for their skilful improvements and inventions in the mechanism of the pianoforte, which, by its greatly perfected technique and increased power of tone, permit an adequate interpretation of the works of the great composers Bach, Händel, Haydn, Mozart, and Beethoven. Among the preparers of the great epoch in German music we count the theorists, F. W. Marpurg (1718—1795), J. Ph. Kirnberger (1721—1783), pupil of Bach, and J. G. Albrechtsberger (1736—1809), for a time the master of Beethoven and Hummel: men who did excellent work in the field of fugue, counterpoint, and thorough bass, and whose influence is felt up to the present.

In closing the chapter, we would draw attention to the lavish expenditure incurred during the last century at most of the German courts in the production of Italian operas, especially on festival occasions, marriages, birthdays, and in honour of royal visitors. In 1753, when Hasse's opera *Solimano* was produced for the first time at Dresden, the *mise-en-scène* was of the most magnificent. There was the Turkish camp illuminated

Hebenstreit, a violin-player in the court orchestra of Dresden, engaged at the large salary of 1,200 dollars a year. In 1705 he exhibited his instrument at the French court with great success, the king baptising it "Pantaleon," after the Christian name of the inventor. The body of the pantaleon (also called pantalon) was longer and wider than that of the hackbrett (or dulcimer), and comprised four to five octaves. The lower notes were brilliant and full in tone, the higher of an enchanting sweetness. About the middle of the eighteenth century the term "pantalon" was also applied to certain pianos, because in these the hammer struck the strings from above, as in the pantaleon. The pantaleon enjoyed general, though an unenduring, popularity. In Schiller's drama *Cabal and Love*, the heroine, Louise Miller, opens one of these instruments.

* It has been asserted of late in some quarters that Silbermann's mechanism was based on Schröter's. If this be satisfactorily proved, it will go a long way to strengthen Schröter's claim as the inventor of the hammer mechanism.

by night, gorgeous views of Babylon, and of the Tigris with moving ships; live elephants, camels, and horses. An enormous number of persons followed in the train of Solimano—viziers, imams, pages, janizaries, mounted spahis, body-guards, archers, prisoners of both sexes, slaves, and Moors. The scenic magnificence and accessories of Hasse's opera *Ezio* were on a still grander scale. The capitol, Rome by moonlight, parks with natural fountains, and cascades illuminated with more than 8,000 lamps, were presented in the costliest manner. No less than 250 stage machinists were employed; nor would this seem to have been too many when it is known that a triumphal procession occupied half an hour in passing before the spectator. It consisted of nearly 500 sumptuously apparelled men and women, 102 horses, eight camels, eight mules, and ten triumphal chariots. This mass of standard-bearers, supernumeraries, citizens, &c. &c., beasts, and cars, were drawn up into marching order in the open space at the back of the royal theatre, where thousands of sight-seers congregated, happy at the gratuitous exhibition. The expense of such gigantic displays was considerable, sometimes reaching several hundreds of thousands of dollars. Naumann's opera *La Clemenza di Tito*, performed in 1769, at the marriage of the Elector Frederick August III., was also produced on the same lavish scale.

The salaries of the singers, male, female, and castrate, were in keeping with the immense sums squandered on the scenery, &c. The famous Faustina when at Vienna received yearly 15,090 florins; Teresa Albizzi Todeschini, as first contralto of the Dresden opera, 3,000 dollars; the Milanese castrate Monticelli, 4,000 dollars fixed income, and an annual bonus of 1,375 dollars; Giovanni Belli, castrate, from Florence, for church and operatic performances at Dresden, 2,200 dollars; and Patini, soprano castrate, 2,000 dollars a year. To bring these sums down to modern value we should about treble each, when they would be very nearly equal to the salaries received by German artists to-day. According to a tabulated statement, compiled by Fürstenau, showing the musical expenditure at the court of Dresden in 1756, the orchestra received 59,000 dollars, of which 6,000 went to Hasse and his wife; the ballet, 24,000; Italian singers, 8,000; machinists, scene-painters, mechanics, &c., 3,900, the pension list showing 7,500—giving a grand total of 102,400 dollars. It is characteristic that the ballet consisted, with one

exception, entirely of French people, male and female, whilst the vocalists, with very few exceptions, were Italians. The writer goes on to observe that the singers, male and female, were presented at each performance with two pairs of gloves and rouge, *prima donnas* receiving in addition one pair of silk stockings and shoes, and annually “la jupe et le corps de la baleine,” the necessary veils, and one fan, lace, feathers, flowers and other stage accessories being supplied as required.

To sum up, then, it was only Italian opera and Italian Church music that found welcome and support in Germany during the eighteenth century. Court opera and court sacred music constituted the axis round which revolved the nobility, the aristocratic class, and a section of the public who felt they had a claim to admittance to the performances on the ground of higher education and superior taste; and what this auditory considered worthy of patronage was only such music as came from across the Alps or bore an Italian label. German music was looked upon by them as stiff, dry, and pedagogic. And this was the judgment passed upon Sebastian Bach. To this society, though composed of Germans, but conversing only in the French tongue, the German opera seemed, like the German language, “common,” and was contemptuously looked upon as “bon pour la populace,” and “barbaric.” But it was not fated that this deplorable state of things should endure, for the very century that witnessed the absolute triumph of Italian over German tonal art was also that century during which those heroes of the great epoch of German musical genius worked, and who were temporarily kept in the background by the prevailing fashion of the period, but who were destined to overcome all opposition and take their place as the true leaders of German national feeling.

CHAPTER XXIV.

MUSIC IN ENGLAND (1600—1660).

AFTER the death of Queen Elizabeth music remained unchanged in England for a quarter of a century. It does not indeed appear that James I. cared much for the arts, and it is probable that the skirl of a Scotch bagpipe would have given him greater delight than the performance of the best music of the English schools by the best performers in the country. Still it

is plain that no decadence in the national love and practice of music could well take place so long as the great masters of the preceding reign survived. We have already given an account of most of these ; still there were others who, though born in the sixteenth century, chiefly flourished in the seventeenth, and of these it will be well to give some account ere we proceed further. Of these men undoubtedly the greatest was that real genius, Orlando Gibbons, a composer who was, in his own line, *nulli secundus*, and of whom England has good reason to be proud. He was a member of an exceptionally musical family. It is supposed that their father was one William Gibbons, of Cambridge, himself connected with music. The eldest son, Edward, was a clergyman, born about 1570, and a Bachelor of Music both at Cambridge and at Oxford, where he was incorporated in 1592. He was first at Bristol Cathedral as organist and minor canon ; but in 1611 he was appointed to similar posts at the Cathedral of Exeter, which offices he retained till organs were destroyed and choirs silenced and dispersed in 1643. During the civil war he advanced £1,000 to Charles I., in consequence of which loyal act he was turned out of house and home and his property confiscated when he was more than 80 years old. The exact date of his death is uncertain. His next brother, Ellis Gibbons, was organist of Salisbury Cathedral, and a contributor to the "Triumphs of Oriana." But it was the third brother, Orlando, who made the name of Gibbons famous. He was born at Cambridge in 1583, where he probably was educated as a chorister. He became organist of the Chapel Royal in 1604, at which period his activity as a composer may be said to have commenced. In 1610 his "Fantasies in Three Parts," for viols, were published, and deserve notice not only for their intrinsic merits, but because they were the first English attempt at engraving music on copper plates. In 1611 he contributed to a valuable work called "Parthenia; or, the Maydenhead of the First Musicke that ever was printed for the Virginnalls: Composed by three famous Masters, William Byrde, Dr. John Bull, and Orlando Gibbons, Gentlemen of His Ma^{ties}. most Illustrious Chappell. Ingraven by William Hole." Of this curious work subsequent editions came out in 1613, 1635, 1650, and 1659. It was also reprinted by the Musical Antiquarian Society in 1847, under the careful editorship of Dr. Rimbault. In 1612 Gibbons published a volume of admirable madrigals and motets for five voices. He also contributed four tunes to George

Withers' "Hymns and Songs of the Church," published in 1623-4. Orlando Gibbons took the degree of Bachelor of Music at Cambridge in 1606. Whether he ever actually took the Doctor's degree is a disputed point. The probability is that he did so at Oxford in 1622, accumulating the two degrees, at the same time that they were conferred on William Heyther (or Heather), *honoris causâ*. The Oxford archives record the fact of his "*supplicating*" for the doctorate, but not of its being *conferred* on him. But in those days the entries were so carelessly made, and so many *lacunæ* have been detected in the old records, that no conclusion can be drawn from such an omission. Moreover, in the Oxford music-school has been preserved a portrait of Orlando Gibbons, represented in full doctor's robes, and tradition has always averred that his eight-part anthem, "O clap your hands," was composed as an exercise for his degree; or else, as some say, for his and Heyther's conjointly. We may then safely give him the benefit of the doubt, and style him Doctor of Music. In 1623 he was appointed organist of Westminster Abbey, which post he held till his death. It was in 1625 that this great composer died of small-pox, at Canterbury, whither he had been summoned in order to preside musically at the marriage ceremonies of Charles I. and Henrietta of France, for which occasion he had composed an ode, now supposed to be lost. He was buried in the north aisle of the nave of Canterbury Cathedral, where there still remains a monument to his memory with a Latin inscription. Gibbons was, as we have seen, great both as a madrigalian and a composer for instruments; but his reputation must ever rest principally on the noble services and anthems which he bequeathed to the Church. Many of these have been printed in the collections of Barnard (1641) and Boyce (1760); also in a volume of his sacred works, edited by Sir F. A. G. Ouseley in 1873. We find in these collections two sets of "Preces," a full "Service" in F, a verse "Service" in D minor, eleven full anthems, twelve verse anthems, two hymns (originally published in Sir William Leighton's "Teares or Lamentacions of a Sorrowfull Soule," 1614), and four hymn-tunes (mentioned above). His grandeur of style and the excellence of his counterpoint have deservedly won for him the proud title of "The English Palestrina." Had Gibbons lived longer he would probably have achieved a European reputation, but his early death and insular position tended to narrow the field in which his genius could assert itself. Still such

magnificent compositions as his anthem, "Hosanna to the Son of David," or his well-known full service in F, must remain monuments to his memory wherever English Church music is cultivated. Gibbons may also be regarded as the last of the madrigalians—the last, and perhaps one of the very best. His beautiful little five-part madrigal, "The Silver Swan," is so *glee-like* in character that it almost seems like a special link uniting the ancient madrigal and the more modern English glee, of which we shall speak hereafter.

Of a very different order of merit, but still meritorious to a high degree, was Gibbons's contemporary, Dr. John Bull. This clever and learned musician was born in Somersetshire about the year 1563. In 1582 he became organist of Hereford Cathedral. Three years later he was appointed a gentleman of the Chapel Royal, and on the death of his master, Wm. Blitheman, probably succeeded him as organist there. He took his degree of Bachelor of Music at Oxford in 1586, and four years afterwards he graduated as Mus. Doc. in both universities. In 1596 he was the first appointed Professor of Music in Gresham College, London; and by a special dispensation he was allowed to deliver his bi-weekly lectures in English instead of Latin. In 1601 Bull went abroad for his health, travelling incognito through France and Germany. An absurd story is related by Anthony à Wood of his astonishing the musical authorities at St. Omer's by adding in a few hours forty additional parts to a composition originally composed for that number of voices. Such a fable carries with it its own refutation.

Stowe informs us that when King James I. and Prince Henry dined at Merchant Tailors' Hall, on July 16, 1607, Dr. Bull entertained them during dinner by his admirable performance on "a small payre of organes, placed there for that purpose onley." In the same year he vacated his Gresham professorship by his marriage, as we are informed by Dr. Rimbault in his notice of Bull in Grove's "Dictionary of Music and Musicians." In 1613 Dr. Bull finally left England, probably on account of inadequate remuneration for his services, and became attached to the chapel of the Archduke in the Netherlands. From Dr. Rimbault's notice, referred to above, we learn that Dr. Bull was appointed organist of Antwerp Cathedral in 1617, and that he remained there till his death, which occurred in March, 1628. Bull devoted himself more to instrumental

than to vocal music, and the few anthems and other compositions for voices which we have of his are inferior to those of Gibbons, Byrd, or Tallis. Indeed, he seems to have been devoid of any real inventive power, though he excelled most of his contemporaries in learning, ingenuity, and contrapuntal skill. He must have been an astonishing executant, if we may judge by the extreme difficulty of his compositions for keyed instruments. Anthems and hymns by this master are to be found in the collections of Barnard and Boyce, and also in Leighton's "Teares or Lamentacions of a Sorrowfull Soule." He was also, as we have seen, a joint contributor with Byrd and Gibbons to the "Parthenia;" and a very large number of pieces by him for the virginals are extant in manuscript. The late Mr. Richard Clark published a volume in 1822, in which he tried to prove that Dr. Bull was the original author of the national anthem, "God Save the Queen." But subsequent research has pretty well disproved this assertion. At Oxford is preserved a curious portrait of Bull, in the robes of a Bachelor of Music. On the left side of the head are the words "An. ætatis svæ 26, 1589," and on the right there is an hour-glass with a human skull upon it holding a bone in its mouth. Round the frame is the following quaint inscription:—

" The bull by force in field doth raigne;
But Bull by skill goodwill doth gayne."

Neither of the above composers was an author of treatises; but we can name another who shone in that capacity as well as in composing. This was Elway Bevin, supposed to be a Welshman by birth, and a pupil of Tallis. The dates of his birth and death are alike unknown, but he was organist of Bristol Cathedral in 1589, and was admitted gentleman of the Chapel Royal in 1605. In 1637, in consequence of his being a member of the Church of Rome, he was deprived of both his appointments. Bevin was unquestionably one of Tallis's very best pupils, and left behind him a good cathedral service, in the old Tallisian style, which was printed both by Barnard and Boyce, besides a few manuscript anthems. But it is on account of his theoretical work that we have mentioned him, for it is really a very excellent production, and a useful sequel to Morley's more celebrated book. Its title is as follows: "A Brief and Short Introduction to the Art of Musicke, to teach how to make Discant of all proportions that are in use," &c. &c.

(London, 1631). This book has become excessively rare now, and appears never to have been reprinted. Of Dowland, the lutenist, we have already given an account. But, truly, music did not receive the same encouragement in high quarters in the early part of the seventeenth century that was accorded to it in the previous one. James I. was not very musical, nor were the court musicians over well paid. Still there was a sufficient love for the art remaining in the country, and especially among the nobility, to keep it from altogether declining. Several valuable collections of madrigals and part-songs were published, to which we have alluded in a former chapter, and also some collections of instrumental music, both for viols and virginals. One collection of sacred vocal music is of such importance that we must give a more detailed account of it than we have hitherto done. This is Sir William Leighton's curious work, "*The Teares or Lamentacions of a Sorrowfull Soule; Composed with musically Ayres and Songs, both for Voyces and Divers Instruments*" (London, 1614). The author was one of the band of "Gentlemen Pensioners," and had already published some small pieces of poetry.* The work consists of fifty-four metrical psalms and hymns, seventeen of which are for four voices, with accompaniments, in tablature, for the lute, bandora, and cittern; besides thirteen for four voices, and twenty-four for five voices, without accompaniment. The first eight pieces are of Leighton's own composition, and the rest were contributed by the following composers:—Dr. John Bull, William Byrde, John Coperario, John Dowland, Alfonso Ferrabosco, Thomas Ford, Orlando Gibbons, Nathaniel Giles, Edmond Hooper, Robert Johnson, Robert Jones, Robert Kindersley, Thomas Lupo, John Milton, Martin Pearson, Francis Pilkington, Timolphus Thopul (a pseudonym), John Ward, Thomas Weelkes, and John Wilbye. In this volume, as also in Dowland's songs, and other publications of that date, the different parts are not placed under one another, as in a score, but are printed in various ways, some upside down, some sideways, some direct, on the same pages, so that the various performers could sit round the book, and each have his own separate part presented to him properly. Most of the compositions in this collection are very good. The list of composers includes pretty nearly all the best musicians of the period. Concerning these it may suffice to remark that the John Milton here

* Grove's "Dictionary of Music and Musicians," vol. i., p. 114.

named was the father of the great poet ; that Alfonso Ferrabosco was one of an Italian family of musicians living in England, and much thought of by their contemporaries ; and that the majority of these masters were also contributors to the “Triumphs of Oriana,” of which we have already given an account.

There are, however, yet two names which do not occur in any of the preceding lists to which we have referred, and which yet cannot be omitted from such a work as the present. The first of these is Thomas Ravenscroft, who was born in 1582, and educated first in the choir of St. Paul's Cathedral, and afterwards at Cambridge, where he graduated as Bachelor of Music in 1607. In 1609 he published a work called “Pammelia,” consisting of rounds, catches, and canons, of which it is the earliest collection printed in England. It was followed the same year by a second and similar work entitled “Deuteromelia.” In 1611 he published yet a third collection of the same kind, with the title of “Melismata.” In this same year Ravenscroft also published a queer musical treatise, which he called “A Briefe Discourse of the true (but neglected) use of charact'ring the Degrees by their Perfection, Imperfection, and Diminution, in mensurable musicke, against the Common Practise and Custome of these Times ; Examples whereof are exprest in the Harmony of 4 Voyces, Concerning the Pleasures of 5 usuall recreations:—1. Hunting. 2. Hawking. 3. Dancing. 4. Drinking. 5. Enamouring.” These examples were composed by John Bennet, Edward Pearce, and the author himself. This attempt to revive a cumbrous and obsolete system naturally failed in its object. But Ravenscroft benefited his reputation much more by the publication in 1621 of his well-known collection of tunes for the metrical psalms, which was in many respects an improvement on the similar work by Thomas Este, of which an account was given in a former chapter.

The second name which demands our attention in this place is that of Adrian Batten, a voluminous composer of Church music. This clever musician was born somewhere about 1590, and was a pupil of John Holmes, organist of Winchester, at which cathedral Batten was probably a chorister. In 1614 he became a lay clerk of Westminster Abbey, and went from thence to St. Paul's Cathedral in a similar capacity ten years later, where he also acted as organist. He cannot be called a genius, or a man of original

ideas ; but still he did good work for the Church by composing many sound and correctly-written anthems, and at least one complete service, which are still more or less in use. One anthem of his, "Hear my prayer," is full of fine expression and effective harmony. The date of his death is uncertain, but occurred probably about the year 1640. No secular music by this composer is extant.

There can be no doubt, from what has been recorded above, that the English school of music, though at its highest point of brilliancy at the commencement of the seventeenth century, soon began to decline, as one after another of its great lights was removed, till it became very degenerate by the time of that final suppression of Church music and discouragement of all other kinds, which was one of the sad features of the Puritan ascendancy. The reign of Charles I. was too troublous to allow of much encouragement to the arts in high quarters, and the rapidly-increasing influence of fanaticism in religion soon put a stop to any further development of musical composition. Yet we do find a few scattered instances of musical successes even during this most unpropitious period. One of the only instances in which James I. showed any great care for music or musicians was when he incorporated the musicians of the City of London into a company, or corporation. But it is hard to see what very special advantage could accrue from this act. A more important event was the founding of the Professorship of Music at Oxford by William Heather (or Heyther), in 1622. There had, indeed, been a readership, or something of the sort, in existence at Oxford from its very first rise into a university. But it had apparently fallen into utter desuetude and neglect long before Heather's time. Heather had been sent to Oxford by Camden to convey to the university the endowment deed of a lecture on history, and probably felt stimulated by emulation to do something similar for the faculty of music. It seems that in his mission he was accompanied by Orlando Gibbons, and that the degree of Mus. Doc. was conferred on both of them by the university in gratitude for the favours received at their hands. The Professorship (or Prælectorship, as it was then called) of Music was only endowed with the small annuity of £5 5s. But this has been added to in more recent times, as its duties have become more onerous. Charles I. could play fairly well on the viola da gamba, having learnt it of Coperario, a well-known musician of the period. Masques (a kind of play with

music) came into vogue at his court, and were mostly set to music by the two brothers William and Henry Lawes. Ben Jonson was the usual author of the words. But the most notable of all these entertainments was the celebrated masque of "Comus," written by Milton in 1634, and afterwards set to music by Henry Lawes. This was acted, *en amateur*, before the king in Ludlow Castle with great success. Of the two brothers Lawes, William, the elder of them, was born late in the sixteenth century, and held a post in the choir of Chichester Cathedral. In 1602 he was sworn in as a gentleman of the Chapel Royal, which place he resigned in 1611. Fuller says of him: "He was respected and beloved of all such persons as cast any looks towards virtue and honour." High praise this, but thoroughly well deserved. His staunch loyalty to King Charles throughout his troubles was very remarkable. He eventually lost his life at the siege of Chester, fighting for his royal master. He was chiefly a composer of fancies for viols, and incidental music in masques. One verse-anthem of his is to be found in the second volume of Dr. Boyce's collection. It is difficult to understand the undoubted contemporaneous popularity of his compositions, for when we come to examine them they appear totally devoid of interest or genius. His younger brother Henry was also a pupil of Coperario,* and became a gentleman of the Chapel Royal in 1625. The poets Milton and Waller seem never to have been tired of praising Henry Lawes, and yet his music seems to be quite unworthy of such praise. He may be said, indeed, to have polished, if he did not first introduce, the *Recitative* style, in conjunction with his brother William; but his recitatives are seldom well arranged, often faulty in accent and expression, and utterly inferior to those of foreign composers of the period. Nor are his songs any better in these respects. They were chiefly published under the title of "Ayres and Dialogues," and were very numerous. He and his brother composed many psalm-tunes in conjunction, which had a considerable vogue in their day, although they never were adopted by the people at the time when the bellowing of psalms to metrical tunes became a national frenzy. Henry Lawes survived the interregnum, and composed the music for the coronation of Charles II. In 1662 he died, and was buried in Westminster Abbey.


* His name really was Cooper, which he chose to Italianise.


Besides these brothers, there were a few other composers at this time who deserve mention. John Wilson, the great lutenist of his day, stands first in order of merit. Born at Faversham, in Kent, he became a gentleman of Charles I.'s Chapel, and also a chamber-musician to the king. He does not appear to have been by any means a great composer, but in those degenerate days musical taste was at a low ebb, and a very little merit went a long way. In 1644 he took the degree of Mus. Doc. at Oxford; Oliver Cromwell made him Professor of Music there in 1656, and he remained in that city till 1662, when Charles II. once more received him into the Chapel Royal. He lived in London after that till his death in 1673. It is certainly not on account of his compositions that he deserves a place in this history, but because of the great influence which he exerted for the good of the art of music, especially during his residence at Oxford.

Church music, after the death of Orlando Gibbons, gradually declined, as all other music did, and no man of genius arose to supply new musical ideas. Yet there were several able and learned composers for the Church in those days, who wrote many services and anthems full of ingenious counterpoint and in a very correct style. Sooth to say, their music was for the most part dry and uninteresting, still it was never offensive, and some of it is still in use in various cathedrals. Among these musicians we may notice the names of Christopher Gibbons, son of Orlando, who graduated as Doctor at Oxford in 1664, and Wm. Child, a pupil of Bevin, who was born at Bristol in 1606. Child took the degree of Bachelor of Music at Oxford in 1631. Next year he was appointed organist of St. George's Chapel, Windsor, and soon after he got a similar post at the Chapel Royal. It is not known how he supported himself during the interregnum, but in 1660 Charles II. made him one of his private musicians. In 1663 he took his degree of Mus. Doc. at Oxford, and died at Windsor in 1697, aged ninety. He munificently paved the chapel at Windsor at his own expense, in return for the payment of the arrears of his salary, and in many other ways spent his money on good and charitable objects. His compositions are still in use in our cathedrals, and are remarkably free from the harsh progressions and combinations which unfortunately disfigure too much of the music of those days.

Thomas Tomkins was another voluminous composer for the Church about this period. The date of his birth is uncertain, but it is known that

he was a pupil of Byrd, and that he contributed to the "Triumphs of Oriana," which was, as we have seen, published in 1601. As he survived the great rebellion, and lived to publish his great work, "Musica Deo Sacra et Ecclesiæ Anglicanæ," in 1668, it is evident that he must have died at a very great age. His compositions are very clever, very correct, and, alas! for the most part, very dry. But he must have been a consummate contrapuntist, seeing that some of his anthems are in eight, ten, and twelve real parts, and wonderfully pure in their structure. His collection of his own Church music mentioned above was published in four separate vocal parts, with an extra volume for the organ. On the fly-leaf of errata, which was added to this organ volume, appear two very curious and interesting directions, which are valuable as throwing considerable light on the pace at which Church music was performed in the earlier part of the seventeenth century, and also on the pitch to which organs were tuned. These directions are as follows:—

"No. 1.  Sit mensura duorum humani corporis pulsum; vel globuli penduli, longitudine duorum pedum à centro motus.

"2.  Sit tonus fistulæ apertæ, longitudine duorum pedum et semissis; sive 30 digitorum geometricorum."

Tomkins's work was entirely made up of his own compositions; but another work was published in 1641 of far greater importance, inasmuch as it was a large collection of all the best cathedral music then in use. The author of this valuable publication was the Rev. John Barnard, a minor canon of St. Paul's Cathedral, concerning whose career we have no information. The title of the work is "The First Book of Selected Church Musick, consisting of Services and Anthems, such as are now used in the Cathedrall and Collegiat Churches of this Kingdome. Never before printed," &c. &c. The book is in ten volumes of separate voice-parts—*i.e.*, medius (or treble), first contratenor, second contratenor, tenor, and bassus, *Decani* (which refers to the singers on the south side of the choir); and similar five voice-parts, *Cantoris* (referring to the singers on the north side); in all, ten volumes, printed in a bold music-type, without bars. The selection of music in this publication is most excellent and judicious, and it is highly to be deplored that in consequence of the total dispersion of choirs, and destruction not

only of organs but also of Church music of every sort, both manuscript and printed, in 1643, pretty nearly every set of Barnard's collection was destroyed or rendered imperfect. Hereford Cathedral alone retained as many as eight volumes out of the ten, and those much mutilated. Fortunately in 1862 the late Sacred Harmonic Society purchased another set, also of eight volumes, but luckily *not the same eight*, and thus between the two a complete set was made up, now in the Library of Hereford Cathedral. Even this, however, was imperfect, for it lacked an organ volume. This, perhaps, had never been published. Mr. John Bishop, of Cheltenham, however, with the aid of old manuscript organ books, has recently succeeded in making a score of the whole work, of which the manuscript is now deposited in the British Museum.

The only other names which need be mentioned as having done good service to music towards the end of Charles I.'s reign are Martin Pierson, Mus. Bac., who published some "Mottects, or grave Chamber Musique," in 1630, and died in 1650. Richard Deering, Mus. Bac., who belonged to an old Kentish family, and was educated in Italy. He was a Roman Catholic, and retained the post of organist to Queen Henrietta till he was forced to fly from the country through the civil troubles which supervened. He published several sets of "Cantiones Sacræ," of which the harmony is pure, and the style severe and correct, but very dry. John Hilton, Mus. Bac. of Cambridge, must have begun to compose at a very early age, for he was one of the contributors to the "Triumphs of Oriana." He published some clever "Fa las," besides an admirable set of catches, rounds, and canons, which came out in 1652 under the queer title of "Catch that Catch can." He also composed some good cathedral music, some of which has of late years been published and sung. Hilton died in 1657.

As this is not a history of England, it would be out of place to go into any detailed account of the civil wars, and of the execution of King Charles I. But it is as impossible to pass over, as it is not to deplore, the grievous blow which was inflicted on music in general, and especially on Church music, first of all by the growing fanaticism of the Puritans during the first half of the seventeenth century, and afterwards more completely by the total suppression of the cathedral service by Act of Parliament in 1643. All Church music-books were then destroyed, all

organs taken down, all choir-men and boys dispersed and turned adrift, and no music allowed to be sung in church save plain metrical psalms; and these must be performed without harmony by the whole congregation, as best they could, unaccompanied by any instrument, and with the words of every line read out by the minister before they were sung. Nor was secular music much better off, for all theatres and places of musical entertainment were forcibly closed, and no public performance of any sort of music permitted. It is obvious that such measures as these must have utterly destroyed what little national appreciation of good music yet survived. Yet we find that in many parts of the country music was assiduously practised (by amateurs chiefly) in private, and as it were *sub rosa*, and that thus a very faint spark was preserved of the old fire, in spite of this universal artistic cataclysm. But in no place did music hold out so long or so successfully against its adversaries as in Oxford. During the few years that Charles I. made it his residence, it was a haven of refuge for musicians who were hunted out of their ordinary retreats; and afterwards many of them remained there, finding an asylum in the houses of secret friends, and eking out a precarious subsistence by following various avocations or trades. In the amusing pages of Anthony à Wood we have a graphic account of the state of music in Oxford in these gloomy times, and of the efforts which he himself persistently made to encourage an art of which he was enthusiastically fond. He describes at great length the weekly meetings which he frequented at the house of Wm. Ellis, Mus. Bac., where concerts (or, as then spelt, "consorts") for viols, with virginals, harpsichord, and organ, were privately got up by a combination of the best musicians, both professional and amateur, then to be found. It is interesting to notice among these dilettanti several men who afterwards rose to eminence in Church and State, *e.g.*, Nathanael Crewe, subsequently Bishop of Durham; Narcissus Marsh, who eventually became Archbishop of Tuam; and Thomas Ken, afterwards Bishop of Bath and Wells. Nor were the times so anti-musical but what they fostered one or two celebrated musicians—celebrated, that is, in their own day, though forgotten since. One of these, at any rate, whom we have not hitherto named, deserves special mention, and that is John Jenkins. He was born in 1592, and early cultivated music. For many years he lived with the family of Hamon Lestrange in Norfolk. He was a great performer on the lute,

the "lyra-viol," and other stringed instruments. He wrote a number of fancies both for viols and for the organ, as well as little pieces called "Rants." Burney prints his "Five-Bells Consort" as an example of his style, and J. Stafford Smith has preserved others of his compositions in his "Musica Antiqua." He also composed some secular vocal music, *inter alia* the two little rounds, "A boat, a boat, haste to the ferry," and "Come, pretty maidens." Jenkins was a great favourite personally, and appears to have thus escaped much of the persecution which befell so many of his brother musicians during the civil wars. He died at Kimberley, in Norfolk, in 1678.

Before concluding this account of the state of music during the interregnum, it is only fair to remark that Oliver Cromwell does not appear to be justly chargeable with this violent raid upon the art of sweet sounds. It was before he became Protector that music was proscribed. He was himself fond of music, and had a professional musician named Hingeston among the members of his household. Moreover, when the organ was removed by authority of Parliament from the chapel of Magdalen College, at Oxford, Cromwell had it erected at Hampton Court, where he resided, and used frequently to get the poet Milton to play upon it. It is remarkable what vicissitudes befell this particular instrument, for after the Restoration it was restored to its original position in Magdalen Chapel, and after some years it was disposed of by that college, and re-erected in Tewkesbury Abbey, where some portions of it still remain. It is therefore one of the very few organs in England still in existence which were originally built before the great rebellion.

With these remarks we close this chapter, as the art of music in England was on the threshold of a regular revolution and transformation, quite as complete as that which befell it a century before.

CHAPTER XXV.

OF MUSIC IN ENGLAND AFTER THE RESTORATION.

It has been seen, in a former chapter, how the art of music, after attaining to an unexampled pitch of perfection during the reigns of Queen Elizabeth and James I., gradually declined, until at length it was nearly extinguished

during the period of the civil wars. But as it is often the case that when things come to their worst they are sure to mend, so in the present instance music would appear to have been gathering itself together, as it were, for a new and brilliant departure when circumstances should render a fresh start possible. It was destined to what the French would call "*reculer pour mieux sauter*." No sooner was the monarchy restored, and with it, amongst other good things, the choral services of the Church of England in her cathedrals, collegiate churches, and chapels, than composers as well as executants sprang up on all sides ready to repair the breaches in the tuneful citadel, and to do good work in restoring to England that musical character which had once been her boast, but which she had well-nigh lost. We have indeed come now to a very important epoch in English art—to a time when a strong reaction set in to second the endeavours of those who loved sweet sounds and longed for a regeneration of musical art in their midst.

It will be borne in mind that while every style of music except metrical psalmody had been brought under the ban of fanaticism, two kinds especially were obnoxious to the Puritans—viz., cathedral music and that of the secular stage. Naturally enough, when the strong repressing force was at length removed, these were the first to spring into new life and vigour. But in the case of cathedral music there were gigantic difficulties to be overcome. Organs had been ruthlessly destroyed, only a very few were saved by being sold to private individuals. Organ-builders had either taken to other trades, or had migrated to other countries. Only four, as far as we know, remained in the country—namely, Dallans, Preston, Loosemore, and Thamar. To refurnish all the cathedrals and churches of England with organs was far too great a task for them to achieve. Accordingly two foreign builders were invited to come to their aid—Bernhardt Schmidt, a German, and Harris, a Frenchman of English descent. The former had two nephews associated with him in his work, to distinguish him from whom he was usually called Father Smith. The latter brought over with him his son, Renatus Harris, who soon became a very formidable rival to the Smiths. It is probable that all our cathedrals were supplied with organs by one or other of these builders except Exeter Cathedral, whose noble instrument was erected by Loosemore. But not only had the old organs been swept away, a general destruction of the music-books in use in the cathedrals had also taken place, and doubtless a very large quantity of

excellent Church music was thus irretrievably lost. It is supposed that, with the exception of a few more or less imperfect sets of Barnard's "Collection of Cathedral Music," and a few manuscript scores and parts which had fallen into private hands, there was literally no stock of "services" and anthems left in any of the cathedral libraries, so fatally had the order for their destruction been carried into effect. Nor was this all, for there were no choir-men, no choir-boys, hardly any organists to be found, except the few who had betaken themselves to Oxford or to the country houses of the nobility, as we showed in a former chapter. When we duly reflect on these accumulated difficulties, we cannot but wonder at the very short time it took to repair all this terrible havoc, and rehabilitate our choirs with something of their pristine excellence. A great deal had to be restored by tradition, such as the choral responses and litanies, and the system of chanting the psalms; and so great were the discrepancies which thus arose in the "uses" of different cathedral and collegiate churches that it was found necessary to have some manual or text-book to refer to in order to promote accuracy and uniformity. Accordingly, in 1661, Edward Low, organist of Christ Church, Oxford, and also one of the organists of the Chapel Royal, published a little book, of which the title was "A Short Direction for the Performance of Cathedrall Service," and of which he brought out a revised edition in 1664. At the same time another very useful little volume was compiled by the Rev. James Clifford, Minor Canon of St. Paul's, "The Divine Services and Anthems usually sung in the Cathedrals and Collegiate Choirs of the Church of England" (London, 1663). This book contained the words only of the anthems, and an introduction consisting of "Briefe Directions for the understanding of that part of the Divine Service performed with the Organ in St. Paul's Cathedral on Sundayes and Holidayes." The work was re-issued, with additions, in 1664.

It would appear that only five or six of the composers and organists of Charles I.'s reign survived the interregnum—namely, Dr. William Childe, Dr. Christopher Gibbons (son of the celebrated Orlando Gibbons), Dr. Benjamin Rogers, Dr. John Wilson, Henry Lawes, and Edward Low. In addition to these there were also a few good amateurs scattered about the country, who did something, but very little indeed, to supply the deficiency. There being no trained choir-boys in the whole kingdom, it was found necessary

to supply the lack either by the falsetto voices of men, or by means of cornets to play the treble parts. This most discouraging state of things, however, did not last for much more than two years, thanks to the untiring energy which was displayed in remedying it. The Royal Chapel led the way in this good work. Henry Cooke was appointed "Master of the Children." Although a musician by profession, he had taken military service in the cause of Charles I., and in 1642 had obtained a captain's commission. Hence he was always known as Captain Cooke. He does not appear to have shone as a composer, but he must have been a capital choir-trainer, if we may judge by the excellence of his pupils. We subjoin the following list of Charles II.'s chapel-establishment, as recorded in a document called the "Old Cheque-Book of the Chapel Royal." This book has been reprinted by the Camden Society, in 1872, under the able editorship of the late Dr. Rimbault, and is a valuable repertory of musical biography, supplying many dates which would otherwise be irrecoverable.

"The names of the Subdeane, Gentlemen, and others of his Majesties Chappell Royale, at the time of the Coronation of King Charles the Second, April 23, being St. George's Day, 1661.

Doctor WALTER JONES, *Subdeane*.

ROGER NIGHTINGALE.	JOHN SAYER.	HENRY SMITH.	} <i>Ministers.</i>
RALPHE AMNER.	DURANT HUNT.	WILLIAM TINKER.	
PHILLIP TINKER.	GEORGE LOW.		

HENRY COOKE, *Master of the Children*.

HENRY LAWES, *Clarke of the Cheeke*.

THOMAS PEERS, THOMAS HAZZARD, JOHN HARDING, *Gentlemen*.

EDWARD LOW, WILLIAM CHYLDE, CHRISTOPHER GIBBONS, *Organists*.

WILLIAM HOWES.	JAMES COR.	EDWARD COLEMAN.	} <i>Gentlemen.</i>
THOMAS BLAORAVE.	NATHANIELL WATKINS.	THOMAS PURCILL.	
GREGORY THORNDALL.	JOHN CAVE.	HENRY FROST.	
EDWARD BRADOCK.	ALPHONSO MARSH.	JOHN GOODGROOME.	
HENRY PURCILL.	RAPHAELL COURTEVILLE.	GEORGE BETENHAM.	
		MATTHEW PENNELL.	

THOMAS HAYNES, *Sergeant of the Festry*.

WILLIAM WILLIAMS, *Yeoman*. GEORGE WHITCHER, *Yeoman*.

AUGUSTINE CLEVELAND, *Groome*.

At which time every Gentleman of the Chappell (in orders) had allowed to him for a gowne, five yards of fine scarlet, and the rest of the Gentlemen, being laymen, had allowed unto each of them four yards of the like scarlet."

Charles II. did not relish the solid old Church music of such composers as Tallis, Byrd, and Orlando Gibbons. He had been so long

in France that he could tolerate only lighter kinds of composition, more suitable for the play-house or ball-room than for the sanctuary. He therefore greatly encouraged the boys in his choir to try their hands in the new French style, and sent Pelham Humphrey, one of the cleverest of them, to study in Paris under Lully. Indeed, Anthony à Wood informs us that so well did Humphrey succeed, while yet a mere lad, that Captain Cooke, his choirmaster, died of jealousy. Pelham Humphrey (or rather Humfrey) was born in 1647, and was one of the first set of children in the Chapel Royal after the Restoration. In 1664 he appears to have prosecuted his musical studies not only in France but in Italy. In 1667 he was appointed a gentleman of the Chapel Royal, and succeeded Captain Cooke as master of the children there in 1672. Two years later he died, at the early age of twenty-seven. His Church music is fine, combining the new elements of light ritornellos, and sprightly measures, with a real solemnity suited to Divine Service. He also composed some good secular songs, some of which are to be found in Sir John Hawkins's "History of Music," and in Stafford Smith's "Musica Antiqua." A fellow-chorister of Humphrey's was John Blow, of whom we shall speak further on; and there was yet another, whose compositions claim for him a place in this history, Michael Wise, a very pathetic and effective writer of anthems and services. Wise was appointed organist of Salisbury Cathedral in 1668, and also a gentleman of the Royal Chapel in 1675. He was killed in a street brawl in 1687. The second set of boys in King Charles's chapel produced even more astonishing results than their immediate predecessors. For in the first place we find among them Thomas Tudway, afterwards Doctor and Professor of Music at Cambridge, who was born probably in 1656, and died in 1726. He transcribed a large and valuable collection of cathedral music, now safely housed in the British Museum, with biographical and critical remarks by Tudway, not always very trustworthy, indeed, but still of great value to all subsequent investigators. Then in the next place we find among Tudway's schoolfellows William Turner, who was born in 1652, and died in 1740. He became famous as a counter-tenor singer, and belonged to the choirs of the Chapel Royal, St. Paul's Cathedral, and Westminster Abbey. In 1696 he was made a Doctor of Music at Cambridge.

His compositions are chiefly for the Church, though he also wrote some good secular music. Perhaps the most curious effort to which he contributed was the composition of an anthem, "I will always give thanks"—usually called the "Club Anthem"—of which we will transcribe Dr. Tudway's account. He tells us that "this anthem was composed by order of Charles II. at very short notice, on account of a victory at sea over the Dutch, the news of which arrived on Saturday; and the king, wishing to have the anthem performed the next day, and none of the masters choosing to undertake it, three of the children of the chapel, Humphrey, Blow, and Turner, performed the task." But all the preceding names pale into insignificance before the shining light of the really wonderful genius whose career next comes before us. HENRY PURCELL, the greatest and most original genius which the English school ever produced, was born in 1658. Both his father (Henry) and his uncle (Thomas) were gentlemen of the Chapel Royal, and young Purcell was entered there as a chorister in 1664, first under Captain Cooke, and then under Pelham Humphrey, and possibly also under Dr. Blow. It is pretty certain, at any rate, that he took lessons from Dr. Blow in composition after he had left the choir. Purcell first made a name for himself when he was but seventeen years of age, by the composition of his opera *Dido and Æneas*. It is a truly beautiful work, and contains some masterly writing. This was followed by a large number of successful compositions for the theatre, of which perhaps the best known in these days is *King Arthur*. He also produced many odes, songs, and other secular vocal works, most of which, together with a good selection of songs from his dramatic works, were collected together and published after his death under the title of "Orpheus Britannicus." Purcell also composed some sonatas for two violins and bass, which were excellent for the time when they appeared, and were written professedly in the Italian style of the period. But Purcell's reputation rests mainly on his admirable compositions for the Church, in which he fairly distanced all competitors. Whether we take his anthems, or his "services," or his Latin motets, we cannot fail to be struck with the force of his genius as evinced by the originality of his style, the boldness of his harmonies, the marvellous learning displayed in his counterpoint, and above all by the rare power

he possessed of expressing the meaning and sentiment of the words. Purcell's style, though doubtless founded partly on those of Blow, of Lully, and of Carissimi, all of which he had studied, was yet different from them all, and possessed a peculiar character unlike anything which was produced before or after him. It will be seen, by what has been related above, that Purcell tried his hand at every kind of musical composition, and excelled in all. He was also a good performer on the organ and harpsichord, and could sing well. Had his life been prolonged, there is every reason to believe that he would have founded a great English school of music, and vindicated the claims of his countrymen to be regarded as a musical nation. But, like many other great men of genius, he had but a short career, and died November 21, 1695, at the early age of thirty-seven. He was buried in Westminster Abbey, where a tablet is erected to his memory with the following inscription: "Here lyes Henry Purcell, Esqre.; who left this life, and is gone to that blessed place where only his harmony can be exceeded. Obiit 21mo die Novembris, Anno ætatis suæ 37mo, Annoque Domini 1695." There is also a Latin inscription on a flat stone over his grave, which was quite recently restored and rendered once more legible. Purcell held the post of organist both at Westminster Abbey and at the Chapel Royal. Great attempts have been made at various times to gather together and publish his complete works, but hitherto without success. His sacred compositions were collected and edited in four large volumes for the late Musical Antiquarian Society by Vincent Novello; but his voluminous works for the theatre and for the chamber still remain for the most part in manuscript, and alas! very imperfect. But we must not devote more space to this great composer, as there are several lesser lights who must not be passed over, although their lustre has been dimmed by the greater refulgence of their celebrated contemporary.

Dr. Blow has the first claim to notice among these. He was born at North Collingham, in Nottinghamshire, in 1648, and was one of the first set of boys in the Chapel Royal of Charles II., as we have already seen. Here he was a pupil of Captain Cooke, and even as a lad showed powers of composition. It has been mentioned above how he combined with Humphrey and Turner in composing the "Club Anthem." On leaving

the choir he became the pupil of John Hingeston and Dr. Christopher Gibbons. In 1669 he became organist of Westminster Abbey, where he was succeeded in 1680 by Henry Purcell. But after Purcell's death in 1695, Blow was once more appointed to that important post, and remained in it till his death. In 1674 he became master of the children at the Chapel Royal, on the death of Humphreys. He was made composer to the king in 1685, and two years afterwards almoner and choirmaster at St. Paul's Cathedral, which latter post he resigned in 1693. Blow never took a degree at either of the universities, but received that of Doctor of Music* from Archbishop Sancroft in 1677. He died in the year 1708, and was buried in Westminster Abbey. His compositions, which are very voluminous, are chiefly for the Church, and contain some very masterly movements. But he always appears to have been trying experiments in harmony, and contriving new combinations and discords; and in the majority of cases his attempts were not successful. In his case, as in many subsequent ones, the pursuit of "originality at any price" has interfered sadly with what otherwise might have proved a very brilliant career. Amongst other secular compositions of his we have a collection of songs published under the title of "*Amphion Anglicus*" in 1700, evidently in emulation of Purcell's "*Orpheus Britannicus*;" also an ode on the death of Purcell, whom he always claimed as his pupil, and whom he long survived.

Two clerical musicians of this period deserve mention here. The first of these is Henry Aldrich. He was born in 1647, and educated at Westminster School and Christ Church, Oxford. He took his Master of Arts' degree in 1669, when he was ordained, and in 1681 he was appointed a Canon of Christ Church, and took the degree of D.D. In 1689 he was made Dean of Christ Church, and after a most vigorous and successful career in that important capacity, he died in December, 1710. Dean Aldrich distinguished himself as a theologian, a logician, a scholar, and an architect; but what is more to our present purpose, he was also an admirable amateur, and composed a good deal of sound and useful music, principally for the Church. But perhaps the greatest

* This is the first instance of the conferring of a musical degree by the Archbishops of Canterbury, nor was the right of so doing resumed till 1843, when Archbishop Howley conferred the Doctorate on Mr. Gauntlett.

benefit he conferred on our art was the collection of rare and valuable manuscript compositions, both of the English and Italian schools, which he bequeathed to the library of Christ Church, and which has proved of great assistance to subsequent musicians and writers on music.

The other clerical composer who claims a place in our pages is Robert Creyghton, D.D. He was born in 1639. His father was then Professor of Greek at Cambridge, but afterwards became Dean of Wells, and in 1670 was consecrated Bishop of Bath and Wells. The son followed closely in the father's footsteps, for in 1662 he also held the Professorship of Greek at Cambridge, and in 1674 obtained the dignity of Precentor and Canon Residentiary at Wells. He wrote many services and anthems, two or three of which have been published, and are still commonly performed. He is remarkable for his peculiar treatment of the seventh in his closes; so much so that by some writers this kind of cadence is styled "A Creyghtonian seventh." As he



almost always employed it, it degenerated into a mere mannerism. Dr. Creyghton died at Wells in 1736, aged ninety-seven.

It has been mentioned in a former chapter how lovers of music were driven to solace themselves in private, during the interregnum, by the practice of compositions for viols, and how the violin gradually superseded the older "chests of viols" during this gloomy period. The chamber music of that time consisted chiefly of "Fancies," as they were called, and the composers of them were such men as Orlando Gibbons, Ferabosco, Coperario, Lupo, Este, and other musicians of the former half of the century. But towards the end of the interregnum two or three composers arose whose works deserve notice. John Jenkins was perhaps the most voluminous and also the most popular of all the composers of "Fancies." He was also a great

performer on an obsolete instrument called the "Lyra-viol." Dr. Burney gives, as an example of his style, a piece which was very popular in its day, called the "Five Bell Consorte." Another authority, both as a composer and performer, but more still as a writer on the subject, was Christopher Sympson. In 1659 he published a work, of which the title was "The Division Violist; or, an Introduction to the Art of Playing upon a Ground." Sympson was himself celebrated for his skill on the viole de gamba, which was in those days a popular instrument. The above work was chiefly intended as an instruction book for the viole de gamba, and was translated and reprinted in Latin in 1665 for the use of foreigners under the title of "Chelys Minuritionum." Sympson also brought out in 1667 a more elaborate work, called "A Compendium of Practical Musick," which professed to embrace every branch of harmony, counterpoint, and composition. Sir John Hawkins makes large quotations from Sympson's works in the fourth volume of his "History of Music." Another composer of chamber music was Matthew Lock, who was also a voluminous writer of cathedral music, and was in 1661 appointed composer in ordinary to the king. He was twice involved in acrimonious controversy, first about a setting of the "Kyrie Eleison" of his, which was severely censured by members of the Chapel Royal choir, and afterwards about a proposition to do away with various clefs, which originated with the Rev. Thomas Salmon, and was violently attacked and criticised by Lock. The incidental music to Shakespeare's *Macbeth* has usually been assigned to Matthew Lock; but there is some ground for attributing it rather to Henry Purcell. Lock died in 1677, and Purcell composed an elegy on his death, which appeared in the second book of "Choice Ayres," printed in 1689.

The lute was a very favourite instrument in England during the seventeenth century, and most of the composers of that time wrote for it, from Dowland to J. Sebastian Bach himself. One of the best English authorities on all matters connected with the lute was Thomas Mace, one of the clerks of Trinity College, Cambridge. This worthy man was born somewhere about 1611, and probably died during the last decade of the seventeenth century. In 1676 he published a very curious book called "Musick's Monument; or, a

Remembrancer of the best Practical Musick, both Divine and Civil, that has ever been known to have been in the world." This is divided into three books, of which the first treats of sacred vocal music, the second of the lute, and the third principally of the viol. The second portion is that to which the author has devoted most labour, but the whole is most interesting and amusing, in consequence of the quaint style of English in which it is written. Every collector of musical literature would do well to possess himself of a copy of this remarkable work, should he be so fortunate as to meet with one.

But it is time now to return to the Chapel Royal, from which the majority of our best composers emanated at the time we are describing. Among the many pupils of Dr. Blow, the first who claims mention is Jeremiah Clark. The exact date of his birth has not been ascertained, but he became organist of Winchester College about the year 1685. In 1693 he was appointed almoner and master of the children at St. Paul's Cathedral, in succession to Dr. Blow, who resigned in his favour. Two years later he became organist of St. Paul's. In 1700 Clark and William Croft were appointed "gentlemen extraordinary" of the Chapel Royal, and they succeeded to the joint offices of organists there in 1704. Jeremiah Clark's end was a sad one, for, in consequence of an unfortunate attachment, he committed suicide in a fit of despair somewhere about the year 1707. Clark's Church music is mostly written in a tender and pathetic style, wanting in vigour, but pure and sweet in its harmony. The number of his anthems is considerable. He also composed music to Dryden's ode "Alexander's Feast" (afterwards set in a far superior way by Händel), and likewise a few dramatic pieces, and some harpsichord lessons, and songs—all now forgotten and superseded. His Church music, however, still lives, and deserves to live. It is on that that his reputation mainly rests. Another famous pupil of Dr. Blow was William Croft. This clever composer was born in 1677, and died in 1727. On leaving the Chapel Royal choir, and losing his treble voice, he became the first organist of St. Ann's Church, Soho, Westminster. As we have already observed, he and Jeremiah Clark were appointed gentlemen of the Chapel Royal in 1700, and joint organists there in 1704. On Clark's death, in 1707, Croft occupied the whole post. The next year he succeeded Dr. Blow as organist of Westminster Abbey, and master of the children and composer

to the Chapel Royal. In 1711 he resigned his post at St. Ann's, Soho. In 1713 the University of Oxford conferred on him the degree of Doctor of Music. But what we are most indebted to him for is the publication, in 1724, of his "*Musica Sacra*," consisting of thirty anthems and a burial service of his composition. Not only are most of these anthems still in use in our cathedrals and churches, but they have an historical interest as being the first work of the kind engraved on copper plates in score. Croft's sacred music is only second to Purcell's among the compositions of the period, and has a solemnity and grandeur peculiarly its own. His few secular compositions are now only to be met with in the libraries of collectors, and are mostly in manuscript. He has given us, however, two admirable hymn tunes, "St. Ann's" and "St. Matthew's," and also a well-known single chant in B minor, which will preserve his memory as long as English Church music exists.

Another contributor to our stock of Church music who flourished about the same time was John Weldon, originally a pupil of John Porter, organist of Eton College, and then of Henry Purcell. He was organist of New College, Oxford, for some years. In 1701, however, he became attached to the Chapel Royal, where, in 1708, he succeeded Dr. Blow as one of H.M.'s organists, and in 1715 he obtained the appointment of composer. His anthems, "In Thee, O Lord" and "Hear my crying," are still often sung and deservedly admired. Weldon died in 1736.

It is doubtful whether we ought to claim as an English musician a man of German birth and education such as was John Christopher Pepusch. But as he lived most of his life in this country, where he also ended his days, we cannot well omit his name. Pepusch was born at Berlin in 1667, and died in 1752. It was in 1700, or thereabouts, that he came to England, and became attached to the orchestra of Drury Lane Theatre. He wrote many songs and pieces for the stage, and also composed some odes and cantatas for voices and orchestra, both secular and sacred, the latter kind being for the chapel of the Duke of Chandos, at Cannons. In 1713 he took the degree of Mus. Doc. at Oxford. Perhaps the most influential step he ever took in advancing English love of music was that of adapting old national and popular airs to the words of Gay's *Beggars' Opera*, and its sequel *Polly*, for both of which he also composed the overtures, interludes, and other incidental music. But this kind of success

was not by any means the principal object of his ambition; he was a profound student of the ancient Greek modes and systems, and was anxious to achieve the impossible task of reviving them and adapting them to modern use. In this attempt he failed, as might be expected, as did his pupil Keeble, who published a learned treatise on the same subject. Pepusch married a famous singer, Marguerite de l'Épine, and this probably prevented him from altogether abandoning the practice of the art in favour of fruitless and pedantic researches. He was undoubtedly an admirable and well-trained musician in spite of his pedantry, and that he was also a good master is proved by his producing such pupils as Travers, Boyce, and Cooke.

We have now traced the progress of musical art in England down to a point where a great foreign influence came into play, which was powerful enough to well-nigh overwhelm indigenous talent, and crush out such indications of the rise of a true English school as had arisen through the genius of Purcell and his fellow-workmen. I allude, of course, to the advent of giant Händel amongst us—an event of such importance as to induce us to let it be the commencement of a new chapter. The only branches of English art which did not collapse under this overpowering invasion of foreign talent were cathedral services and anthems, popular songs and dances, and glees, concerning which we shall have more to say later on.

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